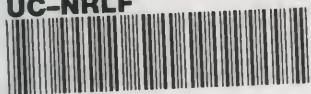


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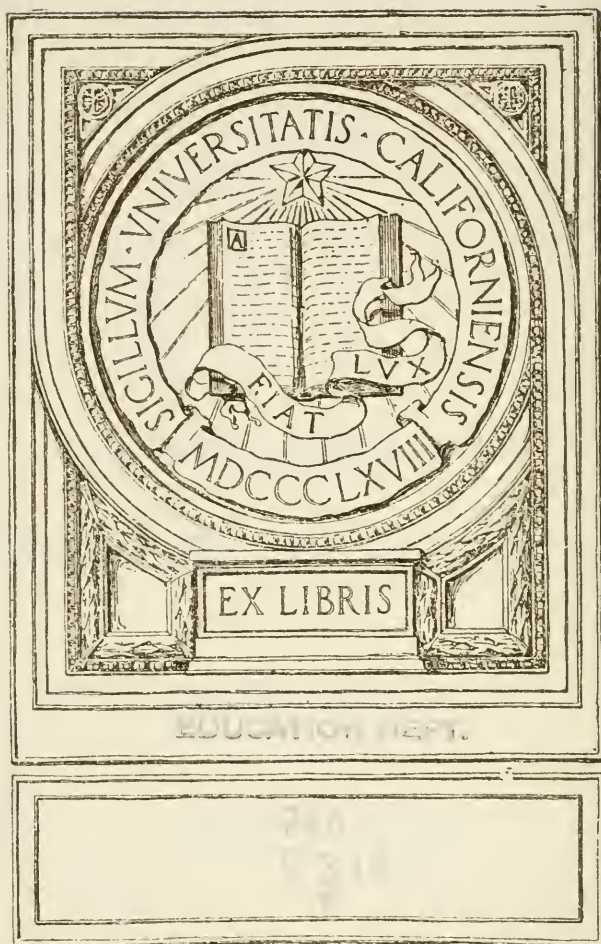


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PRINCIPLES OF  
ENGLISH GRAMMAR  

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# PRINCIPLES OF ENGLISH GRAMMAR

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PRINCIPLES  
OF  
ENGLISH GRAMMAR

*WITH SUGGESTIONS ON METHOD*

FOR USE IN HIGH SCHOOLS, SEMINARIES, ACADEMIES  
AND NORMAL SCHOOLS

BY

J. N. PATRICK, A.M.

AUTHOR OF "LESSONS IN LANGUAGE," "LESSONS IN GRAMMAR,"  
"PSYCHOLOGY FOR TEACHERS," AND "LIGHT ON THE ROAD."



PHILADELPHIA AND LONDON  
J. B. LIPPINCOTT COMPANY

1903

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EDUCATION DEPT.

## PREFACE



THIS manual is intended for use in secondary schools. The study of grammar as a system cannot be understood and applied by the average eighth-grade pupil. Technical grammar is too abstract for pupils in the grammar grades. Only those fundamental principles of grammar that every one must know in order to understand the structure of the sentence and to appreciate literature are presented and illustrated, yet the author has not evaded or left without an opinion, distinctly stated, those perplexing points which often annoy a teacher. A careful examination of this book will justify the following statements of its special features :

**First.**—It presents in the introduction a brief but comprehensive statement of the principles of our language.

**Second.**—It presents a concise review of the parts of speech.

**Third.**—It presents a new, simple, and logical treatment of the grammatical terms.

**Fourth.**—It presents a comprehensive discussion of the uses of phrases and clauses, their like uses illustrated.

**Fifth.**—It presents a clear and logical discussion of the complements and objects of verbs, their unlike uses fully illustrated.

**Sixth.**—It presents a simple classification of verbs and verb-phrases.



**Seventh.**—It presents an unusually complete illustration of the uses of infinitives and participles.

**Eighth.**—It presents test questions and sentence-making exercises, which compel the pupil to study the text, to think, to construct sentences, to use his learning.

**Ninth.**—It presents ten common faults to be avoided in construction.

**Tenth.**—It presents the most important rules of Syntax and practically applies them.

**Eleventh.**—It presents models for parsing the parts of speech and for the analysis of sentences.

**Twelfth.**—It presents a practical treatment of the principles of capitalization, punctuation, and paragraphing.

**Thirteenth.**—It presents a valuable exercise in the transformation of sentences—grammatical equivalents.

**Fourteenth.**—It presents a specimen exercise in the proper choice of words or Faulty Diction.

**Fifteenth.**—It presents many suggestions on method in teaching this subject. The author's long and varied experience as a teacher and superintendent of schools privileges him to make suggestions in the belief that they will be valuable to young teachers.

This work is not a part of a series of language texts ; it is an independent book. A part of several of the exercises is taken from the author's "Lessons in Grammar," the advanced book of his common-school series.

J. N. P.

St. Louis, April, 1903.

# CONTENTS



EXERCISE	PAGE
INTRODUCTION . . . . .	11
I. NOUNS . . . . .	22
II. PRONOUNS . . . . .	27
III. ADJECTIVES . . . . .	36
IV. VERBS.—VERB-PHRASES . . . . .	40
V. MODE, TENSE, VOICE, CONJUGATION . . . . .	50
VI. ADVERBS . . . . .	63
VII. PREPOSITIONS.—CONJUNCTIONS.—INTERJECTIONS . . . . .	69
VIII. GRAMMATICAL TERMS.—GENERAL VIEW . . . . .	78
IX. THE SENTENCE.—USE.—STRUCTURE . . . . .	81
X. PHRASES . . . . .	84
XI. CLAUSES . . . . .	87
XII. COPULA.—COMPLEMENT.—OBJECT . . . . .	91
XIII. PECULIAR USES OF NOUNS AND ADJECTIVES . . . . .	96
XIV. VERBALS.—INFINITIVES.—PARTICIPLES . . . . .	100
XV. VARIED USES OF WORDS . . . . .	112
XVI. THE SENTENCE.—SUBJECT.—PREDICATE.—PRINCIPAL, SUB- ORDINATE, AND INDEPENDENT ELEMENTS . . . . .	117
XVII. TWELVE RULES OF SYNTAX . . . . .	121
XVIII. TEN THINGS TO BE AVOIDED IN CONSTRUCTION . . . . .	127
XIX. TRANSFORMATION OF SENTENCES . . . . .	135
XX. CAPITALS . . . . .	142
XXI. ANALYSIS.—PUNCTUATION.—THE PARAGRAPH . . . . .	145
XXII. FAULTY DICTION . . . . .	168
XXIII. SELECTIONS FOR STUDY . . . . .	190



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## GRAMMAR IN ELEMENTARY SCHOOLS

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“The fourth window of the soul opened in the elementary school is grammar, wherein the child is made to get a glimpse of the logical structure of language in which is revealed the logical structure of the intellect ; he gets a power to discriminate and hold fast the distinction between what is said and the form of saying it. He gets a scientific glimpse of the forms or laws of all speech. He learns to separate the sound, or the printed form, from the meaning which he gives to the word, and he learns to see the form or law which belongs to his mind and gives it a logical structure ; he discriminates verbs, nouns, adjectives, adverbs, pronouns, and connectives, a kind of discrimination which he is not able to do at all except by introspection. The child gains very rapidly in his power of introspection by his study of grammar ; it is undoubtedly the hardest study that he has yet reached in his course. In arithmetic he is obliged to discriminate quantity from quality, and learns to think in directions of quantity alone. This is a severe discipline, but it is not so difficult for him to learn as the discrimination between the printed or spoken word and the kind of meaning which the mind gives to the word.

“This grammatical discipline which seems useless to many people in our time is one of the most useful of all the branches of study in the common school ; the grammatical study opens the windows of the soul looking inward and revealing the structure of the soul just as outward sense and the sciences of nature reveal the structure of the earth and the elements of matter. It is necessary to train the power of introspection through grammar in order to enable the human being to discriminate what is only blind feeling and prejudice from clear ideas and principles ; without which power of introspection motives cannot be purified, and especially the ethical and the moral cannot be discriminated from mere instinct and selfish impulse.”—DR. WILLIAM T. HARRIS.

“Instruction without practice cannot impart skill, and hence cannot make an artist. The old-time attempt to teach the art of using good English, by means of technical grammar, is an illustration of this error. This attempt was based on the false notion that skill in speech and writing is a necessary result of a knowledge of the rules of language—an error still too common in American schools, and especially in elementary schools, whose pupils are too young to apprehend or apply abstract principles in any art.”—E. E. WHITE.



# PRINCIPLES OF ENGLISH GRAMMAR



## Introduction.

**Grammar** is the science which treats of the general principles of language. English grammar is the science which treats of the principles of the English language.

In the grades below the high school a pupil should learn at least the four most important principles of elementary grammar,—viz., (1) He should learn the logical method by which words are classed as parts of speech. (2) He should learn the simple English system of inflection. (3) He should learn how to apply the most important rules of syntax. (4) He should learn to construct the several kinds of sentences. These four fundamental essentials can be learned by the average pupil in the common school grades. Unfortunately many pupils do not learn them there or elsewhere.

Many teachers are content to hear their pupils recite grammatical definitions, analyze sentences by memorized formulæ, and parse words by ear. Why is it that many graduates of high schools cannot correctly spell the words used in an ordinary business letter? Why is it that a large majority of the graduates of our commercial schools cannot correctly spell, capitalize, punctuate, and divide into paragraphs a dictated letter? It is because they were not methodically and persistently drilled in word-study and sentence-making in the grammar and high school grades.

Instruction in word study, practice in composing, and in applying the most important rules of syntax require daily drills in the use of every-day English. It is a teacher's duty to know that his pupils are thoroughly grounded in the fundamental principles of English grammar. The mastery of the essential facts of a science carries with it the correct use of much unimportant detail. One learns to use language correctly only by a reflective use of it in the expression of his own thoughts. One learns to appreciate good literature in only one way,—by studying good literature. Inspiration is born of inspiration. More inspiration can be gained from the study of famous authors than by criticising the faults of poor ones.

## Inflection.

**Inflection.**—The change made in the form of a word, either to show changes of its own meaning or to adapt it to be used with other words, is called its **inflection**.

**Examples.**—By changing a vowel in the singular noun *man* we make the plural noun *men*. By adding *s* to *man* we make the singular possessive *man's*; by adding *s* to *men* we make the plural possessive *men's*. From *run* we may make *runs*, *ran*, *running*. By adding *s* to *horse* we make *horses*, merely a different form of horse. It should be clear that inflectional changes do not make new words, but other forms of words. The inflection of a noun is called its declension; the inflection of a verb, its conjugation.

Our language is almost inflectionless. The pupil should master what little there is of inflection before he enters the high school. He should be put through a severe course of training in the use of the important inflections; he should be required to illustrate his knowledge of inflection in original sentences.

**Nouns.**—The noun has only two case-forms, the nominative and the possessive. The nominative, the objective, and the independent case-forms are alike. If we place the possessive form of nouns with the limiting adjectives, the noun has only one case-form, the nominative. The noun varies for case only to denote possession.

**Pronouns.**—Personal pronouns have fixed forms for different uses, number-forms, person-forms, gender-forms, and case-forms. These forms should be mastered and their uses exhibited in original sentences.

**Verbs.**—The changes in the form of the verb to correspond to changes in its subject are very limited. With the exception of the verb *to be* in the indicative mode, present and past tenses, singular number, there are but few changes in the form of the English verb to denote person, number, tense, mode, or voice.

**Adjectives.**—Most adjectives are inflected to show differences of degree. With the exception of two adjectives, *this* and *that*, the adjective keeps the same form, whether joined to a singular or to a plural noun. *This* and *that* have the plurals *these* and *those*.

**Adverbs.**—Many adverbs, especially those denoting manner, admit of comparison, and are compared like adjectives.

The *preposition*, the *conjunction*, and the *interjection* have no variation of form; they are called the uninflected parts of speech, or invariables.

From the foregoing brief review of inflection it is seen that but few forms are found in English, and that these are easily learned as a part of the content of the expression. English is primarily a logical language and secondarily a formal language. Logic and position determine relations; hence the disciplinary value of the study.

The structure of the English sentence is very simple. The kind of thought to be expressed determines the structure of the sentence that expresses it. A single, simple

thought is expressed by a simple sentence; a complex thought by a complex sentence; consecutive coördinate thought by a compound sentence. The kind of sentence describes the mental state. If the writer desires to convey to the reader a fact or a truth, he uses the declarative form of the sentence; if he wishes to elicit information, he uses the interrogative form of the sentence; if he wishes the reader to do something, he uses the imperative form of the sentence; if he wishes to express strong feeling or emotion, he uses the exclamatory form of the sentence.

Pope's familiar couplet,—

“ True ease in writing comes from art not chance,  
As those move easiest who have learned to dance,”

is a lecture on method in teaching English. A pupil's greatest need is the ability to give clear expression to his learning. This power he can acquire in only one way,—by giving expression to his thoughts orally and with a pen. Many a bright and deserving young man has failed to secure a desirable position because of the mistakes in his letter of application. The average eighth-grade pupil cannot write a correctly and concisely worded letter, or a clean, strong composition on the most familiar subject. He has not learned how to give expression to his impressions. He needs methodical training in sentence-building, in copying, in reproduction, and in writing compositions on familiar subjects. “ Write, write, write, there is no way to learn to write except by writing,” said Emerson, the wisest of his century. The pupil should be led to see that the frequent use of the pen under the careful editorial guidance of a competent teacher is the only true method of disclosing and removing defects which otherwise might never be



brought to his knowledge. No other method of teaching English will make the correct forms of language familiar.

If more of the time now spent in many schools in reciting the facts of grammar were spent in expressing original thought, it would not be long until the average high school graduate could write a correct application for a situation or express in ten words a ten-word message. He cannot do it now, although he has studied text-book grammar for years. He has declined nouns and pronouns, conjugated verbs, compared adjectives and adverbs, imprisoned sentences in diagrams, but still he cannot correctly describe an event nor state a fact in clean, concise English. Parsing and analysis may help indirectly; the former by way of fixing what little there is of inflection, the latter by way of exhibiting the structure of sentences. Accuracy in the use of language is acquired through the reflective use of words in the expression of original thought and by the imitation of excellent models, not by rules and theory. Clearness in speaking and in writing is acquired only by thinking and writing. Threescore and ten years spent in analyzing sentences and parsing words would not materially increase the pupil's vocabulary or develop a love for literature.

It matters not to the pupil whether we have three or four modes, if he uses the language clearly and forcibly. In the study of language, especially the English, theory without practice has little or no value. The ability to quote a grammar from the title-page to the end would in no way improve the speech of the unthinking. The mere recitation of grammatical facts will no more make correct speakers and writers than the mere recitation of moral maxims will make good citizens. Pupils should learn to use good English in the schools. By good English is meant

the English used by the first writers, by the cultivated and refined. It is not governed by a book of arbitrary rules. No power yet exerted has been able to establish a fixed and immovable standard of written English. The style of written and spoken English varies. Language is an instrument, a tool, and changes as the users of it change.

**Composing.**—Experience proves that a pupil learns to express his thoughts in only one way,—by much practice in expressing them. Expression is the soul of mental life. “Composing,” says L. H. Jones, the distinguished superintendent of the Cleveland, Ohio, schools, “is one of the most important agencies in developing power to think and in a mastery of expression. It is one of the greatest instrumentalities in the acquisition of knowledge; because to write a thoroughly good composition on any subject requires a comprehensive view of it as a whole, a knowledge of detail, and a discriminative appreciation of the essentials.”

Dr. E. E. White says,—

“The stupid custom of teaching formal analysis and parsing before practical composition richly deserves the ridicule now heaped upon it; but is there not evidence of a tendency to the opposite extreme? It now looks as if there would soon be an opportunity to laugh at the equally futile attempt to teach the art of correct speech by haphazard, cut-feed language lessons, some of which are about as mechanical as the filling of a basket with chips, and result in about the same kind of skill. The function of language is to express thought, and no exercise in the use of language can impart much skill that does not begin with the awakening of thought and end with its correct expression.”

It is encouraging to believe that the silly picture story-books used in the *fourth*, *fifth*, and *sixth* grades have only a little longer to live—to live by sufferance.

Clearness and conciseness of expression are most surely attained through the use of the pen in the expression of original thought. Frequent exercises in writing short compositions on familiar subjects from outlines is a valuable exercise, and should extend through the grammar grades. A pupil should never be required to write on a subject that he does not know something about, or about which he cannot get information from the library. Require him to rewrite the composition until each of the principal points is brought out and properly related. The knowledge which a pupil acquires in school will be of little value if he be unable to express what he knows clearly, concisely, and forcibly. The art of expression is acquired by only a few, and by them only by much practice in formal expression, oral and written.

**Criticism.**—The nature and extent of the criticism must depend on the age of the pupil and the grade of work that he is doing. With pupils in the first five grades, the criticism should not extend at first beyond the faults of the individual sentence. Until the pupil can properly construct a sentence, over-criticism would discourage him. Require the pupil to express the same thought in as many different ways as he can invent. Write on the blackboard the individual sentences that exhibit the most flagrant violations of the laws of good English. Discuss and correct the faulty sentences in class recitation.

School children are usually in a healthy state, morally and intellectually. They are generally optimistic in their views of life. A word of encouragement to the average pupil is worth more to him in his struggles *to become* than a volume of pessimistic cant about the natural sinfulness and

perverseness of his nature. Train him to recognize the responsibilities of life, but do not close every school exercise with a pointless moral lecture. Revision by the pupil is the most helpful criticism. Only the most ludicrous mistakes should be criticised by the teacher. Over-criticism or unnecessary censure discourages learners, whether in the grades or in the high school.

**False Syntax.**—An occasional exercise in correcting faulty forms of expression is valuable, notwithstanding the fashionable cry, “No false syntax.” The correct form should be substituted by the pupil for the incorrect one, and the reason given for the change. A knowledge of syntactical rules will assist the learner in dislodging incorrect forms of expression and in substituting correct ones. The facts of grammar should aid him in undoing habit.

**Technical Grammar.**—A word in regard to the study of technical grammar in the grammar grades. It is self-evident that until a pupil can think intelligently, text-book rules have little or no meaning to him. A pupil may quote a text-book on grammar from the title-page to the end and not be able to write a clean and concise one-page letter. Ample evidence that the statement is true is on file in the office of every county superintendent in the United States. Experience proves that the mere recitation of grammatical rules does not develop thought-power, cultivate the art of expression, or a love for good literature. Teacher and pupil should ever bear in mind the general truth, that use gives still greater use. This universal and immutable fact is the essence of pedagogics.

In teaching English grammar the teacher should ever bear in mind three important facts :



FIRST. That grammar is not an exact science. All agree that English grammar is a systematic description of the essential principles of the English language. There is, however, a diversity of opinion in regard to the essentials.

SECOND. That in English the meaning depends upon the arrangement of the grammatical terms. Ambiguity and obscurity result more frequently from disregard or ignorance of the principles of order than from a poor choice of words.

THIRD. That time spent in the schoolroom, especially in the grades below the high school, in discussing technical grammatical distinctions is injudiciously spent. An unnecessary exhibition of much wisdom on the part of an author or teacher confuses pupils. Some of the disadvantages of knowing much is often seen in the schoolroom.

But I must not be misunderstood. Conscious knowledge of the essentials of a subject is absolutely necessary in order to teach it properly. Enthusiasm on the part of the teacher is born of a conscious knowledge of the subject in hand, emphasized by a good method in teaching it.

**Disciplinary Value.**—I cannot close these introductory pages without saying a word in advocacy of the disciplinary value of a methodical and persistent study of English in all grades of the schools. Until recently the disciplinary value of the study of English was questioned by a large majority of the professional teachers. This fact is, perhaps, the reason why the study is not now receiving the attention in the common schools that it so clearly deserves. Strange, indeed, it is that the disciplinary value of the study of a language which introduces the pupil to the finest body of literature in the world was ever questioned by teachers



of average intelligence. English is comparatively an uninflected language. In this respect it has a decided advantage over the highly inflected languages in the fact that it requires less of formalism and cramming than they require. English is primarily a logical language, and secondarily a formal language. Logic and position determine relations; hence the disciplinary value of the study. In English memory is subordinated to reason. If the language is taught as a logical language, the pupil will not only learn to use it correctly, but understandingly. The small number of syntactical forms in English compared to those in the highly inflected languages shows the value of English as a means of training over the so-called classical languages.

English is the most analytical of languages. Its sentence structure is logical, not formal. The study of the highly inflected languages has to do chiefly with words; the study of English, with grammatical terms as wholes. Parsing has to do with words as parts of speech; logical or thought analysis, with the grammatical terms as units. With this form of language-study, the inquiring pupil is delighted. The study of English for training will yet take its place along with mathematics and science. English offers the only practical linguistic training for the mass of our people.

## EXERCISE I.

### Nouns.

NOTES.—I. It is a well-established fact that spirited, methodical reviews perfect impressions. It is also a well-established fact that there is no other school exercise that is as worthless as a timid, pulseless review. The value of a review exercise, therefore, depends almost wholly upon the method of the teacher. Method either inspires or stupefies.

II. A brief review of the parts of speech will prove both interesting and profitable to students in high schools, also to young teachers. A clear idea of the logical classification of the words of our language is first among the important principles of English grammar.

A noun is the name of anything. The word *noun* as used in this exercise denotes all objects, material and immaterial, visible and invisible ; as, *John, man, St. Louis, dog, water, air, sun, goodness, virtue, charity, whiteness, army, flock, school, herd*. It is not the *thing* named, but the *name* of the thing we call a noun. The word *noun* means name. Whenever a *letter*, a *word*, or a *symbol* of any kind is spoken of as an object, the name of the object is a noun ; as, the letter *A* is the first letter of the English alphabet ; the sign  $\times$  when placed between two numbers means that the first is to be multiplied by the second.

Kinds of Nouns.—There are four principal kinds of nouns,—common nouns, proper nouns, collective nouns, and abstract nouns.

NOTE.—Verbal nouns, nouns derived from verbs, will be discussed in a later exercise.

A **common noun** is a name that applies to every individual of a class of objects ; as, *boy, girl, chair, river, town*.

A **proper noun** is the name of an individual object ; as, *St. Louis, Ralph Waldo Emerson, Rocky Mountains, Mississippi River, Philadelphia*.

A **collective noun** is one that, in the singular form, denotes more than one object ; as, *flock, army, class, committee, congregation*.

An **abstract noun** is one that denotes a quality considered apart from the object to which it belongs ; as, *pity, mercy, beauty, goodness, truth*.

**Verbal Nouns**.—The names of actions, such as *to love, to walk, to dance, loving, walking, dancing*, are called verbal nouns,—verbals.

**Abstract nouns** are formed from nouns, adjectives, and verbs. From the common noun *peer*, we form *peerage* ; from *child*, *childhood* ; from *master*, *mastery*. From the adjective *good*, *goodness* ; from *wise*, *wisdom* ; from *red*, *redness* ; from *prudent*, *prudence*. From the verb *protect*, *protection* ; from *move*, *motion* ; from *reflect*, *reflection*.

To nouns belong *person, number, gender, and case*.

**Person** is that property of a noun or a pronoun which shows the relation of the speaker to the object spoken of. There are three persons, the *first*, the *second*, and the *third*. The first person denotes the speaker ; the second, the person spoken to ; the third, the person spoken of.

**Number** is that form of a noun or a pronoun which distinguishes one object from more than one. There are two number-forms,—the singular number is used when only one thing is meant, and the plural number is used when more than one thing is meant.

**Gender** is a distinction of nouns in regard to sex. There are two genders, the masculine gender and the feminine gender. Names of the male sex are nouns of the masculine gender; names of the female sex are nouns of the feminine gender.

**Case** denotes the relation of a noun or a pronoun to other words in a sentence. There are four cases, the nominative, the objective, the possessive, and the independent. A noun used as the subject of a verb is in the nominative case; a noun used as the object of a verb, a participle, a preposition, or an infinitive, is in the objective case; a noun used to denote possession is in the possessive case; a noun used to compel attention is in the independent case; that is, it is not part of the sentence with which it stands, therefore it is grammatically independent. The noun has only two case-forms, the nominative and the possessive.

### **Parsing.**

**Parsing** a word is giving a complete description of it as it is used in the sentence.

**TO THE TEACHER:** Drills in parsing should be more than formal recitations. They should train pupils in the correct and economic use of words. The use of language, good or bad, is a growth. Teachers should ever be on the alert in regard to the language used by their pupils in the recitation.

Accuracy of expression depends upon clearness of thought. The time to correct a pupil's speech is when it needs correcting. The only cure for the use of bad English is revision until the incorrect statement or illustration is changed into a clean, concise statement. Teachers should constantly bear in mind the fact that one lesson in the reflective use of words in the expression of original thought is worth to the pupil many text-book recitations of grammatical facts.

In parsing a noun tell :

1. The *class* to which it belongs.
2. The *person, gender* (if a gender noun), *number, case*.
3. The *use* in the sentence.

Parse the nouns in the following sentences :

1. The proper rest for man is change of occupation.
2. It was Pentecost, the feast of gladness.
3. Man became a living soul.
4. Many people live in St. Louis, the metropolis of the West.
5. The jury gave their verdict.
6. The congregation adjourned for one week.
7. His bravery was applauded.
8. Truth, crushed to earth, will rise again.
9. To love is to live.
10. Loving is living.
11. Every why has a wherefore.
12. Justice should be tempered with mercy.
13. John, come to me.
14. The congregation came in a body.
15. "Land of the beautiful and brave,  
The freeman's, the martyr's grave,  
The nursery of giant men,  
Whose deeds are linked with every glen !  
My own green land forever."

— Whittier.

### Test Questions.

1. What is a noun? Name one of each of the principal kinds of nouns.
2. In what particular respect does a common noun differ from a proper noun?
3. In what particular respect does an abstract noun differ from a collective noun?
4. Show that abstract nouns may be derived from common nouns, from adjectives, and from verbs.
5. What four properties belong to nouns?
6. What is meant by *person* as the word is used in grammar? How many persons are there?
7. What is meant by *number* as used in grammar? How many numbers are there?
8. What is meant by *gender* as used in grammar? How many genders are there?
9. What is meant by the phrase, *a gender noun*?
10. What is meant by *case* as used in grammar? How many cases have nouns?
11. How many case-forms have nouns? Which case-forms are alike? Illustrate.



## EXERCISE II.

### Pronouns.

#### Personal, Relative, Adjective, Interrogative.

TO THE TEACHER: Only the most important facts in regard to the uses of pronouns are given in this exercise. The pupil should be required to use the facts in original illustrative sentences until he knows how to use them. He should be required to decline each pronoun, then use it orally in a sentence. A mere memory recitation of the text-book definitions and illustrations does not usually give an average pupil a clear idea of the form and use of this substitute part of speech.

#### Personal Pronouns.

A pronoun is a word that *stands* for a noun.

*Pronouns* are divided into three principal classes,—personal, relative, and adjective.

A personal pronoun is one that stands for a noun, and shows by its form whether it is of the *first*, the *second*, or the *third* person.

The *simple personal pronouns* are *I, thou, you, he, she, it.*

#### Compound Personal Pronouns.

Pronouns formed by adding *self* or *selves* to certain simple personal pronouns, as, *myself, himself, herself, yourself, itself, themselves, yourselves, ourselves*, are called compound personal pronouns.

## Declensions of Personal Pronouns.

	<i>Nominative.</i>	<i>Possessive.</i>	<i>Objective.</i>
<i>Singular.</i>	I	my or mine	me
<i>Plural.</i>	we	our or ours	us
<i>Singular.</i>	thou	thy or thine	thee
<i>Plural.</i>	you	your or yours	you
<i>Singular.</i>	he	his	him
<i>Plural.</i>	they	their or theirs	them
<i>Singular.</i>	she	her or hers	her
<i>Plural.</i>	they	their or theirs	them
<i>Singular.</i>	it	its	it
<i>Plural.</i>	they	their or theirs	them

## Special Uses of It.

*It* has a number of special uses. *It* is a very convenient little word on account of its representative character. The most important of its special uses are the following :

1. *It* is very often used as the grammatical subject, instead of the phrase or clause which is the real, or logical subject and which follows the verb ; as, *It* is a duty *to love humanity*. *It* is doubtful *whether I will go*. *It* is easy *to live after the world's opinion*.

2. *It* is often used in a vague sense as the subject of verbs descriptive of the weather ; as, *It* rains. *It* is dark. *It* is cloudy. *It* thunders. *It* snows.

3. *It* is used as a subject to represent a noun or a pronoun as an *attribute* of any number, gender, or person ; as, *It* is *I*. *It* is *they*. *It* is *she*. *It* is *James*. *It* is *you*.

4. *It* is sometimes used as the impersonal object of a verb ; as, *I made up my mind to foot it*. *He lorded it over his servants*.



### Relative Pronouns.

A relative pronoun is one used to represent a preceding noun or pronoun, called the antecedent, and to connect with it a clause. 1. The pupil *who* gives attention will learn. 2. He *that* getteth wisdom loveth his own soul. 3. I have many things *which* I wish to tell you.

### Simple Relative Pronouns.

The simple relative pronouns are *who*, *which*, *that*, *as*.

*Who* is used to represent persons; *which* to represent things; *that* and *as* to represent both *persons* and *things*.

The antecedent of a relative pronoun is the *word*, *phrase*, or *clause* for which the pronoun stands. It is the leading term of relation, the relative clause being the subsequent term. The antecedent of a pronoun may be a *phrase* or a *clause*; as, He did not come, *which* I greatly regret. His love extends from the richest to the poorest, *which* includes all.

NOTE.—A relative pronoun has both a connective and a substantive value at the same time. That is, it does the work of two parts of speech.

We will now briefly discuss the relative pronouns.

**Who.** *Who* with its possessive *whose* is both singular and plural. It refers usually to living beings, sometimes to things; as, The city *whose* towers he saw in the distance is St. Louis.

**Which.** *Which* refers only to things. It is not inflected.

**What** is equivalent to *that which* ; as, *What* I saw I shall not tell you = *that which* I saw I shall not tell you = I shall not tell you *that which* I saw.

**That.** *That* refers to either persons or things. It is a general relative, and is not inflected. It is usually restrictive, limiting the meaning of its antecedent in much the same manner as an adjective would ; as, He *that I loved* is dead. The clause introduced by *that* limits or restricts the antecedent *He*.

**As.** *As* when it follows *such* is a relative pronoun ; as, Such *as* I have, give I unto thee. I love such *as* (*those who*) love me.

### Compound Relative Pronouns.

The compound relative pronouns are *what*, *whatever*, *whatsoever*, *whoever*, *whosoever*, *whichever*, and *whichsoever*. These are formed from the simple relatives by adding the adverbs, *ever*, *so*, *soever*.

*What* does not usually have an antecedent actually expressed in the sentence. It contains within itself both antecedent and relative, being equivalent to *that which* ; as, *What* (*that which*) you say is true. I saw *what* (*that which*) he was doing.

The relative and interrogative pronouns are declined as follows :

	<i>Sing. and Plu.</i>	<i>Sing. and Plu.</i>
<i>Nom.</i>	Who,	Which,
<i>Pos.</i>	Whose,	Whose,
<i>Obj.</i>	Whom.	Which.

*That* and *what* have no variation. *Whoever* and *whosoever* are declined like *who*.

NOTE.—The misuse of the relative pronouns *who*, *which*, and *that* is seen in almost every newspaper editorial and magazine article. The distinction between restrictive and parenthetical clauses is so commonly ignored that it has almost lost its force. The distinction, however, exists and has a positive value. When either *which* or *who* is used to introduce a relative clause, the clause is parenthetical; that is, it can be cut off without destroying the sense. Example: "Mr. Browne, who was present at the meeting, took an active part in opposing the measure." *Who* in the foregoing sentence introduces a parenthetical clause, a clause that does not restrict. The restrictive force of *that* may be seen in the following sentence: "He was the only one that could attend the meeting." *That* is the only relative that can be properly used in this sentence, because the significance of the independent sentence depends upon the restrictive force of the clause following the word *one*. Again, the incorrect use of *which* is found in the following sentence: "Jones took advantage of the interim to present the records which he desired to introduce." As particular, special records are referred to, the clause following records should be introduced by *that*; it should be restrictive. In the following sentence the difference between the proper uses of *which* and *that* is clearly illustrated: "Mr. Jones took advantage of the interim, *which* was short, to present the records *that* he desired to introduce."

A relative word may represent a dependent clause; as, She has been gone all morning, no one knows *where* (where she has been gone). One of you must go away. I do not know *which* (which one must go away).

### Adjective Pronouns.

Adjectives that are used in the place of the nouns which they limit are called *adjective pronouns*. They represent nouns understood; as, 1. *Few* attended the lecture. 2. *Some* went away hungry.

### Interrogative Pronouns.

An *interrogative pronoun* is one used to ask a question; as, 1. *Who* is that? 2. *Which* one do you want? 3. *What* does the man mean?

In each of the following sentences, choose the proper pronoun :

1. I would act the same part if I were (he) (him).
2. They believe it is (I) (me).
3. They believe it to be (I) (me).
4. (Who) (whom) do you think it is?
5. (Who) (whom) do you suppose it to be?
6. No one but (he) (him) should be about the king.
7. It could not have been (she) (her).
8. (Who) (whom) did you say you met this morning?
9. I saw the man (who) (whom) they thought was dead.
10. I saw the man (who) (whom) they thought to be dead.
11. It is not for such as (we) (us) to sit with rulers.
12. (Who) (whom) do men say that I am?
13. Tell me (who) (whom) you are looking for.
14. (Who) (whom) do they think him to be?
15. We do not know (who) (whom) we serve.
16. I do not know (who) (whom) they serve.
17. (Who) (whom) did you say was at the concert?
18. (They) (them) that honor me I will honor.
19. Let (she) (her) and (I) (me) go.
20. (Who) (whom) do they think he is?
21. Do you know (he) (him) (who) (whom) owns the house?

22. I saw (he) (him) (who) (whom) you spoke to.
23. (Who) (whom) the court favors is safe.
24. Will you fight those (who) (whom) you know are right?
25. Is James as old as (I) (me)?

### Parsing.

In parsing a *pronoun*, tell :

1. The *class* to which it belongs.
2. The *antecedent*.
3. The *declension*, if it is inflected.
4. The *person*, *gender* (if it is a personal pronoun of the third person), *number*, and *case*.
5. The *use* in the sentence.

Parse the pronouns in the following sentences :

1. I shall go to see him to-morrow.
2. She met her brother at the hotel.
3. You see that he obeys cheerfully.
4. We respect him.
5. He refused *what* was offered him.

**MODEL.**—*What* is a compound relative pronoun. It is equivalent to *that which*, *that* being the antecedent part and *which* the relative. *That* may be parsed as an adjective pronoun used as a noun, object of the verb *refused*. *Which* is a simple relative, subject of the verb *offered*.

6. You see what becomes of disobedience.
7. The fur, which warms a monarch, warmed a bear.
8. What is right must be done.
9. We respect those who respect themselves.
10. Every one reaps what he sows.
11. He that has patience can usually have what he needs.
12. Ye are living poems.

13. The boy, whom you sent on an errand, has returned.
14. Are you the one for whom I asked?
15. *Whoever* seeks wisdom shall find it.

**MODEL.**—*Whoever* is a compound relative pronoun. It is equivalent to *he who*, *he* being the antecedent part and *who* the relative. *He* may be parsed as a personal pronoun, subject of the verb *will find*. *Who* may be parsed as a simple relative, subject of the verb *seeks*.

16. Whoever did it ought to be ashamed.
17. He will give you whichever you want.
18. Many will go to the fair ; only a few will remain at home.
19. I used some and kept some for a friend of mine.
20. I tell thee thou art defied.
21. Man cannot conceal what God would reveal.
22. They whom the gods love die young.
23. Who steals my purse steals trash.
24. Take whichever you want.
25. These are the men some of whom visited us yesterday.
26. That is the same man that we met before.

### **Test Questions.—Sentence-Making.**

1. Into how many classes are pronouns divided?
2. What is a simple personal pronoun? Name them.
3. How are the compound personal pronouns formed?  
Give three examples.
4. What four forms have personal pronouns? Name them.
5. How many case-forms have nouns? Name them.
6. What is a relative pronoun? Name the simple relatives.
7. Why are the relative pronouns so called?



8. What is a compound relative pronoun? Name the compound relative pronouns and show how each is formed.

9. What is an adjective pronoun? Name five.

10. Why are adjective pronouns so called?

11. What is an interrogative pronoun? Name and use them in sentences.

12. In each of four sentences, use a different simple relative pronoun and point out the antecedent term of relation.

13. In an original sentence, show that the antecedent of a relative pronoun may be a phrase.

14. In an original sentence, show that the antecedent of a relative pronoun may be a clause.

15. In each of five sentences, use a different adjective pronoun and show that each pronoun is capable of a double use.



## EXERCISE III.

### Adjectives.

An adjective is a word used to limit or qualify the meaning of a noun.

Adjectives are divided into two principal classes,—limiting and qualifying.

A **limiting** adjective is one used to define or restrict the meaning of a noun without expressing any of its qualities ; as, *this* pen ; *many* men ; *the* house ; *five* books.

NOTE.—The limiting adjectives, *a*, *an*, and *the*, are sometimes called articles. The further subdivision of limiting adjectives is more bookish than useful.

A **qualifying** adjective is one that limits the application of a noun by denoting some quality or property of the noun ; as, a *good* man ; a *beautiful* child ; a *yellow* flower ; a *studious* pupil ; a *running* horse ; a *roaring* sea.

Adjectives are compared to denote different degrees of quality. There are three degrees of quality,—the positive, the comparative, the superlative.

The **positive degree** expresses a quality without comparison ; as, He is a *righteous* man. Thursday was a *pleasant* day.

The **comparative degree** expresses a higher or a lower quality than the positive ; as, The sun is *larger* than the moon. The march was *less difficult* by night than by day.

The comparative degree implies a comparison of only two objects.

The comparative degree of most monosyllables is regularly formed by suffixing *r* or *er* to the simple adjective, or positive degree, and the superlative by suffixing *st* or *est* to the positive; as, wise, wiser, wisest; brave, braver, bravest; strong, stronger, strongest; bold, bolder, boldest.

The superlative degree expresses the highest or the lowest quality; as, The dog is the *most faithful* of animals. The miser is the *least esteemed* of men.

The superlative degree implies a comparison of more than two objects.

The comparative degree of most adjectives of more than one syllable (sometimes of only one) is formed by prefixing *more* or *less*, and the superlative by prefixing *most* or *least*, to the positive; as, industrious, *more* industrious, *most* industrious; beautiful, *less* beautiful, *least* beautiful.

An adjective of two syllables is compared regularly, when the terminations can be added to it without making an awkward word; as, pretty, prettier, prettiest; noble, nobler, noblest.

Some adjectives form their comparatives and superlatives irregularly; as,

<i>Positive.</i>	<i>Comparative.</i>	<i>Superlative.</i>
good } well }	better	best
bad } evil } ill }	worse	worst
many } much }	more	most
far	farther <i>or</i> further	farthest <i>or</i> furthest
late	later <i>or</i> latter	latest <i>or</i> last
old	older <i>or</i> elder	oldest <i>or</i> eldest

Compare the following adjectives :

Lazy, ugly, red, slim, thin, sad, glad, snug, frail, deep, green, black, great, proud, serene, true, remote, able, happy, balmy, cruel, prudent, sensible, dangerous, virtuous, ancient, learned, honorable, famous, polite, tender, expensive, heavy, lucky.

Adjectives derived from verbs are called participial adjectives. Adjectives derived from proper nouns are called proper adjectives. *What* and *which* when used to ask questions are called interrogative adjectives. The only adjectives that have a plural form are *this* and *that* ; plural *these*, *those*. An adjective implying number must agree in this respect with the substantive to which it relates.

### Parsing.

In parsing an adjective tell :

1. The *class* to which it belongs.
2. The *degree* of comparison.
3. The *use* in the sentence.

Parse the adjectives in the following sentences :

1. The old house stood by the lindens.
2. Unto the pure all things are pure.
3. I feel bad early in the morning.
4. Our sweetest songs are those which tell of saddest thought.
5. Jupiter is larger than the earth.
6. He planed the board smooth.
7. She is worthy of the highest praise.
8. Three birds were killed.
9. Shining characters are not always the most agreeable.
10. Give me this peach and I will give you an apple.
11. The field of combat fills the young and bold.

12. The whispering wind stirred the weeping willow and the moaning pine.

13. Columbus had thought about this plan for many years, during which time he had vainly sought help from royal courts.

14. He was a ready orator, an elegant poet, a skilful gardener, an excellent cook, and a most contemptible sovereign.

15. He is wiser than he seems.

16. She is the most studious of the class.

17. Whatever things were gain to him, those he counted loss.

18. A clear, running brook is a beautiful sight.

19. The French soldier shot him dead.

20. He is a just, but not a generous man.

### Test Questions.—Sentence-Making.

1. Into how many classes are adjectives divided?

2. What distinguishes a limiting adjective from a qualifying adjective?

3. What does the word *comparison* mean in the phrase *comparison of adjectives*?

4. What does an adjective of the positive degree denote? Of the comparative degree? Of the superlative degree?

5. How is the comparative degree of most monosyllables formed? Give three illustrations.

6. How is the comparative degree of most adjectives of more than one syllable formed? Give three illustrations.

7. How is the superlative degree of most adjectives of one syllable formed. Give three illustrations.

8. How is the superlative degree of most adjectives of more than one syllable formed? Give three illustrations.

9. Why is it incorrect to use the superlative degree in comparing two objects?

10. What is an interrogative adjective? How many interrogative adjectives are there?

## EXERCISE IV.

### Verbs.—Verb-Phrases.

A **verb** is a word that is used to assert something of a person or a thing.

**Verbs** may be classified as complete or incomplete.

A **complete verb** is one that does not require a complement to complete the predicate; as, 1. The old house *stood* by the lindens. 2. He *walked* home in haste.

An **incomplete verb** is one that requires a complement to complete the predicate; as, 1. He *teaches* arithmetic. 2. He *seems* very happy. 3. Cortez *was* a Spaniard. Verbs of incomplete predication must be followed by a noun-term or an adjective-term to make complete predicates. Incomplete verbs are transitive or copulative.

**Verbs** may also be divided into transitive, intransitive, copulative, regular, irregular, and auxiliary verbs.

A **transitive verb** is one that, in the active voice, requires an object to complete the predicate; as, 1. Columbus *believed* that the earth is round. 2. Mary *wishes* to study Latin. 3. He *said*, "I will be there."

An **intransitive verb** is one that does not require an object to complete the predicate; as, 1. He *walked* to the city. 2. The moonbeams *glistened* on the snow. 3. Our deeds *live* after us.

A **copulative verb** is one that requires a complement that describes the subject; as, 1. The orange *is* delicious. 2. The air *feels* balmy. 3. John *appears* angry.

A **copulative verb** joins together, in logical union, the subject and the predicate of a proposition. It merely asserts something of some person or thing.

A **regular verb** is one which forms its past tense and past participle by adding *d* or *ed* to the present tense-form; as, love, loved, loved; return, returned, returned.

NOTE.—Regular verbs are also called weak verbs, because they always add *d* or *ed* (in a few cases *d* has been changed to *t*) to the present tense to form the past tense and the past participle.

An **irregular verb** is one that does *not* form its past tense and past participle by adding *d* or *ed* to the present tense-form; as, *fall, fell, fallen; write, wrote, written.*

NOTE.—Irregular verbs are also called strong verbs, because they always change the vowel of the present tense to form the past tense and past participle, but do not add an ending.

An **auxiliary verb** is one that is employed in the conjugation of other verbs; as, *will*, in *will go*; *have*, in *have loved*; *may*, in *may love*.

## Defective, Redundant, Impersonal, and Attributive Verbs.

NOTE.—I. A defective verb is one in which some of the parts are wanting; as, *may, might; shall, should; will, would.*

II. A redundant verb is one which presents double forms of the past tense, or past participle, or both; as, *sang, sung; got, gotten; bid, bade, bidden, bid.*



III. An impersonal verb asserts action or state independently of any particular subject; as, *it rains*; *it thunders*; *it seems*; *it follows*. The subject of an impersonal verb is always in the third person singular.

IV. An attributive verb is a verb that asserts an attribute of its subject; as, the sun *shines*. In this sentence the attributive verb *shines* asserts the attribute *shining* of the subject, the *sun*.

V. Words that are usually other parts of speech may do the work of a verb. Thus, *man* is a verb in the sentence, "Man the boat." *Up*, usually a preposition, is a verb in the sentence, "Up with the flag." *Black*, usually an adjective, is a verb in the sentence, "Black your shoes." *While*, usually an adverb, is a verb in the sentence, "While away the time."

VI. Sometimes a preposition or an adverb forms a part of the verb-term; as, *burn up*; *stand out*; *make up*; *account for*; *laugh at*.

VII. Transitive and copulative verbs are incomplete verbs; active, intransitive verbs, complete.

VIII. The auxiliary verbs *have*, *has*, and *will* are incomplete verbs when used alone as verb-terms; as, *I have a horse*. *He has money*. *I will it*.

IX. The verb *to be* is a complete verb: (1) when used after the expletive "*There*," as, *There is not a perfect man*; (2) when standing at the end of a proposition, as, *We must believe that he is*. It is the only pure copula verb. A few other verbs are used as copulative verbs.

### Verb-Phrases.

NOTE.—It is important that the pupil should acquire clear ideas of the structure and work done by verb-phrases. He should be required to use them in original sentences, also, to point out and name the parts of which each phrase is composed.

A verb-phrase is a phrase that does the work of a verb; as, 1. *I am studying*. 2. *I do work*. 3. *He may go*. 4. *If*

you *would help* me, I *would be obliged*. 5. I *have sent* for him. 6. The boy *has been rewarded*.

An examination of the foregoing illustrative verb-phrases shows that a verb-phrase is composed of a principal verb and an auxiliary verb or a verb used as an auxiliary.

Verb-phrases may be divided into four principal classes,—progressive verb-phrases, emphatic verb-phrases, potential verb-phrases, and conditional verb-phrases.

A **progressive verb-phrase** is one composed of an incomplete participle and a tense of the auxiliary *be*; as, 1. I *am working*. 2. I *am thinking*. 3. We *are copying*.

An **emphatic verb-phrase** is one composed of the present or the past tense of the auxiliary *do* and the root infinitive of a principal verb; as, 1. I *do work*. 2. I *did work*.

A **potential verb-phrase** is one composed of one of the auxiliaries *may*, *can*, *must*, *might*, *could*, *would*, or *should*, and the root infinitive of a principal verb; as, 1. He *may go*. 2. She *can go*. 3. John *must walk*. 4. Mary *could go*. These phrases denote *potentiality*.

A **conditional verb-phrase** is one used in making a conditional statement; as, 1. If he *should send* for me, I would go. 2. If you *would help* me, I should be obliged.

**NOTE.**—*Must*, *should*, and *ought* are used in obligative phrases. That is, in phrases that are used to express obligation or necessity.

An **active verb-phrase** is one in which the subject is the actor; as, 1. John *has solved* the problem. 2. The servant *has completed* the task.

A passive verb-phrase is one in which the subject is the receiver of the action; as, 1. John *has been punished*. 2. The lamp *was lighted* by the servant.

### List of Irregular Verbs.\*

TO THE TEACHER: The list of irregular verbs is given that it may be referred to when necessary. It is not intended that the list should be learned by rote. Pupils know the past tense and past participle of most verbs before they begin the study of grammar. Pupils should be questioned on the list and required to give the principal parts of the verbs that are most frequently misused.

<i>Pres.</i>	<i>Past.</i>	<i>Past P.</i>	<i>Pres.</i>	<i>Past.</i>	<i>Past P.</i>
Abide	abode	abode	Bind	bound	bound
Am, be	was	been	Bite	bit	bitten, bit
Arise	arose	arisen	Bleed	bled	bled
Awake	awoke, R.	awaked	Bless	blest, R.	blest, R.
Bake	baked	{ baked, baken	Blow	blew	blown
Bear	{ bore, bare	{ born	Break	{ broke, brake	{ broken
Bear	{ bore, bare	{ borne	Breed	bred	bred
(to carry)			Bring	brought	brought
Beat	beat	{ beaten, beat	Build	built, R.	built, R.
Begin	began	begun	Burn	burnt, R.	burnt, R.
Bend	bent, R.	bent, R.	Burst	burst	burst
Bereave	bereft, R.	bereft, R.	Buy	bought	bought
Beseech	besought	besought	Can	could	—
Bet	bet, R.	bet, R.	Cast	cast	cast
Bid	bid, bade	bidden, bid	Catch	caught	caught
			Chide	chid	{ chidden, chid
			Choose	chose	chosen

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\* Those marked R are also used as regular verbs.

<i>Pres.</i>	<i>Past.</i>	<i>Past P.</i>	<i>Pres.</i>	<i>Past.</i>	<i>Past P.</i>
Cleave	{ clove, R. cleft, clave }	{ cloven, cleft }	Gird	girt, R.	girt, R.
( <i>to split</i> )			Give	gave	given
Cling	clung	clung	Go	went	gone
Clothe	clad, R.	clad, R.	Grave	grave	graven, R.
Come	came	come	Grind	ground	ground
Cost	cost	cost	Grow	grew	grown
Creep	crept	crept	Hang	hung, R.	hung
Crow	crew, R.	crowed	Have	had	had
Cut	cut	cut	Hear	heard	heard
Dare	durst, R.	dared	Heave	hove, R.	hove, R.
Deal	dealt	dealt, R.	Hew	hewed	hewn, R.
Dig	dug, R.	dug, R.	Hide	hid	hidden, hid
Do	did	done	Hit	hit	hit
Draw	drew	drawn	Hold	held	{ held, holden }
Dream	dreamt, R.	dreamt, R.	Hurt	hurt	hurt
Dress	drest, R.	drest, R.	Keep	kept	kept
Drink	drank	{ drank, drunk }	Kneel	knelt, R.	knelt, R.
Drive	drove	driven	Knit	knit, R.	knit, R.
Dwell	dwelt, R.	dwelt, R.	Know	knew	known
Eat	ate	eaten	Lade	laded	laden, R.
Fall	fell	fallen	Lay	laid	laid
Feed	fed	fed	Lead	led	led
Feel	felt	felt	Lean	leant, R.	leant, R.
Fight	fought	fought	Leap	leapt, R.	leapt, R.
Find	found	found	Leave	left	left
Flee	fled	fled	Lend	lent	lent
Fling	flung	flung	Let	let	let
Fly	flew	flown	Lie	lay	lain
Forsake	forsook	forsaken	( <i>recline</i> )		
Freeze	froze	frozen	Light	lit, R.	lit, R.
Get	got	got, gotten	Lose	lost	lost
Gild	gilt, R.	gilt, R.	Make	made	made
			May	might	—
			Mean	meant	meant

<i>Pres.</i>	<i>Past.</i>	<i>Past P.</i>
Meet	met	met
Mow	mowed	mown, R.
Pay	paid	paid
Pen	pent, R.	pent, R.
<i>(to inclose)</i>		
Put	put	put
Quit	quit, R.	quit, R.
Rap	rapt, R.	rapt, R.
Read	read	read
Rend	rent	rent
Rid	rid	rid
Ride	rode	ridden
Ring	{ rang, <i>rung</i>	} rung
Rise	rose	risen
Rive	rived	riven, R.
Run	ran	run
Saw	sawed	sawn, R.
Say	said	said
See	saw	seen
Seek	sought	sought
Seethe	seethed	sodden, R.
Sell	sold	sold
Send	sent	sent
Set	set	set
Shake	shook	shaken
Shall	should	—
Shape	shaped	shapen, R.
Shave	shaved	shaven, R.
Shear	sheared	shorn, R.
Shed	shed	shed
Shine	shone, R.	shone, R.
Shoe	shod	shod
Shoot	shot	shot
Show	showed	shown, R.

<i>Pres.</i>	<i>Past.</i>	<i>Past P.</i>
Shred	shred	shred
Shrink	{ shrunk, <i>shrank</i>	{ shrunk, <i>shrunken</i>
Shut	shut	shut
Sing	{ sang, <i>sung</i>	} sung
Sink	{ sank, <i>sunk</i>	} sunk
Sit	sat	sat
Slay	slew	slain
Sleep	slept	slept
Slide	slid	{ slidden, slid
Sling	slung	slung
Slink	slunk	slunk
Slit	slit	slit, R.
Smite	smote	{ smitten, <i>smit</i>
Sow	sowed	sown, R.
Speak	{ spoke, <i>spake</i>	} spoken
Speed	sped	sped
Spend	spent	spent
Spill	spilt, R.	spilt, R.
Spin	{ spun, <i>span</i>	} spun
Spit	{ spit, <i>spat</i>	} spit
Split	split	split
Spread	spread	spread
Spring	sprang	sprung
Stand	stood	stood
Stave	{ staved, <i>stove</i>	} staved, <i>stove</i>
Steal	stole	stolen

<i>Pres.</i>	<i>Past.</i>	<i>Past P.</i>	<i>Pres.</i>	<i>Past.</i>	<i>Past P.</i>
Stay	{ staid, stayed	{ staid, stayed	Teach	taught	taught
Stick	stuck	stuck	Tell	told	told
Sting	stung	stung	Think	thought	thought
Stride	strode	stridden	Thrive	{ thrived, throve	{ thriven, R.
Strike	struck	{ struck, stricken	Throw	threw	thrown
String	strung	strung	Thrust	thrust	thrust
Strive	strove	striven	Tread	trod	{ trodden, trod
Strew	strewed	strown, R.	Wax	waxed	waxen, R.
Swear	{ swore, sware	{ sworn	Wear	wore	worn
Sweat	sweat	sweat, R.	Weave	wove	woven
Sweep	swept	swept	Weep	wept	wept
Swell	swelled	swollen, R.	Wet	wet, R.	wet, R.
Swim	{ swam, swum	{ swum	Whet	whet, R.	whet, R.
Swing	swung	swung	Will	would	—
Take	took	taken	Win	won	won
Tear	{ tore, tare	{ torn	Wind	wound, R.	wound
			Work	wrought, R.	wrought, R.
			Wring	wrung	wrung
			Write	wrote	written

### Test Questions.—Sentence-Making.

TO THE TEACHER: Recitation without ample illustration and application by the pupil is a school-room farce. A pupil may perfectly recite the text of his lesson, yet not know the lesson. In some schools pupils learn much they never know. The method of the author and of the teacher should compel the pupil to be more than a passive receiver of instruction; it should compel him to be an active doer. Mere learning is not culture; it is only the crude material which the mind uses in acquiring culture. Sentence-making reviews similar to the illustrations given require definite thinking on the



part of the pupil and exact teaching on the part of the teacher. The pupil must concentrate his attention and the teacher must know the structure of the sentence. If the memorization and recitation of grammatical facts and rules are helpful to the pupil in the grades, sentence-making exercise which requires him to use the facts and rules in original sentences is surely more helpful. The pupil can master the structure of sentences only by constructing sentences. There is only one way to learn to express thought correctly and concisely,—that is, by the reflective use of words in composition.

I am prepared to state that pupils in the grammar grades like sentence-making exercises. This method of fixing the relations of grammatical elements is not an untried theory of a college professor who has never taught English grammar, but an experience of your humble servant. For years I used it in my work as teacher; for years I used it as superintendent of schools.

1. What is a verb? What is a verb-term?
2. Into how many classes may verbs be divided?
3. In what important respect does an incomplete verb differ from a complete verb? In the first of two sentences, use an incomplete verb; in the second, a complete verb.
4. In what important respect does a transitive verb differ from a copulative verb?
5. Why are transitive and copulative verbs incomplete verbs?
6. Why are active, intransitive verbs complete verbs?
7. In what important respect does an active intransitive verb differ from an active transitive verb?
8. Show that a verb may be transitive in one sentence and intransitive in another sentence?
9. Why is *is* sometimes called a complete verb?

10. Give examples in which *is* is used (1) as an incomplete verb ; (2) in which it is used as a complete verb.

11. Complete the meaning of a different transitive verb : (1) with a noun, word-form ; (2) with a noun, phrase-form ; (3) with a noun, clause-form.

12. Complete the meaning of a different copulative verb : (1) with a noun, word-form ; (2) with a noun, phrase-form ; (3) with a noun, clause-form.

13. Complete the meaning of the same copulative verb : (1) with an adjective, word-form ; (2) with an adjective, phrase-form.

14. What is a progressive verb-phrase? In each of three sentences, use a progressive verb-phrase and point out its parts.

15. What is an emphatic verb-phrase? In each of three sentences, use an emphatic verb-phrase.

16. What is a potential verb-phrase? In two sentences, use a potential verb-phrase and point out its parts.

17. What is a conditional verb-phrase? In each of three sentences, use a conditional verb-phrase, and tell why it is a conditional phrase.

18. What is an active verb-phrase? In each of three sentences, use an active verb-phrase and tell why it is called active.

19. What is a passive verb-phrase? Why is it called passive? Use two passive verb-phrases.

20. Show that a verb-phrase in the passive voice is the equivalent of a copula verb and its complement.

*For directions and models for parsing verbs and verb-phrases, see the next EXERCISE.*

## EXERCISE V.

### Mode, Tense, Voice, Conjugation.

#### Mode.

**Mode** is the form of the verb that indicates the manner of the assertion.

There are three modes,—the indicative, the imperative, and the subjunctive.

The **indicative mode** expresses being, action, or state as a fact; as, I am. Gold glitters. He will come.

The **imperative mode** expresses being, action, or state as willed or desired; as, *Hear* me for my cause. *Give* us this day our daily bread.

The **subjunctive mode** is used in subordinate clauses to express a future contingency, a supposition contrary to fact, or a wish; as, If I were you, I would go. If God send thee a cross, take it up willingly.

**NOTE.**—The subjunctive has very nearly gone out of use in modern English. This is true especially of its preterit tense. No verb except *be* has a preterit subjunctive that differs from the indicative. In place of the subjunctive we use either the indicative or some of the verb-phrases.—*Whitney*.

#### Tense.

**Tense** is the form of the verb that indicates the time of the act or state and the degree of completeness.

There are six tenses,—the present, the past, the future, the present-perfect, the past-perfect, the future-perfect.

The **present tense** of a verb expresses being, action, or state in present time ; as, *I am. You study. He sleeps.*

The **past tense** of a verb expresses being, action, or state in past time ; as, *I was. You studied. He slept.*

The **future tense** of a verb expresses being, action, or state in future time ; as, *I shall or will be. You shall or will study. He shall or will sleep.*

The **present-perfect tense** of a verb expresses being, action, or state as completed at the present time ; as, *I have been. You have studied. He has slept.*

The **past-perfect tense** of a verb expresses being, action, or state as completed at or before some past time ; as, *I had been. You had studied. He had slept.*

The **future-perfect tense** of a verb expresses being, action, or state that will have been completed at or before some future time ; as, *I shall have been. You will have studied. He will have slept.*

The **indicative mode** has six tenses,—the *present*, the *present-perfect*, the *past*, the *past-perfect*, the *future*, the *future-perfect*.

The **imperative mode** has one tense,—the *present*.

The **subjunctive mode** has separate forms in but two tenses,—the *present* and the *past*.

NOTES.—I. The indicative mode is used: (1) to state facts; (2) to ask questions; (3) to express a supposition in which the conditions are dealt with as if they were facts.

II. The imperative mode is used only in the second person, singular or plural.

III. The subjunctive mode is almost obsolete. It has been supplanted by the indicative.

### Voice.

Voice is that form of a transitive verb which shows whether the subject acts or is acted upon.

Transitive verbs have two forms to express voice,—the active and the passive.

Verbs are in the **active voice** when they represent the subject as acting; as, John *struck* William. James *read* the book.

Verbs are in the **passive voice** when they represent the subject as being acted upon; as, William *was struck* by John. The book *was read* by James.

*Annex an object, and change the following transitive verbs from the active to the passive voice :*

Mary loved. They read. Henry lost. The children played. Augustus threw. Anna found. He rowed. Hear. The father punished. Jane broke. Give. Will you lend ?

*Change the following transitive verbs from the passive to the active form, and supply a subject when it is omitted :*

America was discovered in 1492. Religious liberty was established in Rhode Island. Magna Charta was granted to the English. The Mexicans were defeated at Buena Vista. The king was concealed in the tree. The retreat of the Greeks was conducted very skilfully. A great battle was fought at Marathon. The Gunpowder Plot was discovered. King Charles was restored to the throne in 1660. "Paradise Lost" was written by Milton. "The Messiah" was written by a distinguished poet.

## Conjugation.

The **conjugation** of a verb is the regular arrangement of its several *modes*, *tenses*, *voices*, *numbers*, and *persons*.

The **principal parts** of a verb are the root infinitive (the present indicative), the past tense (the past indicative), and the past participle.

A verb takes its number and person from its subject. The *form* of the verb, however, does not always depend on the person and number of its subject.

## Conjugation of the Verb Be.

	PRESENT.	PAST.	PRES. PART.	PAST PART.
PRINCIPAL PARTS :	Be,	Was,	Being,	Been.

### INDICATIVE MODE.

PRESENT TENSE.		PAST TENSE.	
<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
1. I am.	1. We are.	1. I was.	1. We were.
2. You are.	2. You are.	2. You were.	2. You were.
3. He is.	3. They are.	3. He was.	3. They were.

### PRESENT PERFECT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1. I have been.	1. We have been.
2. You have been.	2. You have been.
3. He has been.	3. They have been.

### PAST PERFECT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1. I had been.	1. We had been.
2. You had been.	2. You had been.
3. He had been.	3. They had been.



## FUTURE TENSE.

<i>Singular.</i>	<i>Plural.</i>
1. I shall be.	1. We shall be.
2. You will be.	2. You will be.
3. He will be.	3. They will be.

## FUTURE PERFECT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1. I shall have been.	1. We shall have been.
2. You will have been.	2. You will have been.
3. He will have been.	3. They will have been.

## SUBJUNCTIVE MODE.

(Generally used after *if*, *that*, *though*.)

## PRESENT TENSE.

## PAST TENSE.

<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
1. I be.	1. We be.	1. I were.	1. We were.
2. You be.	2. You be.	2. You were.	2. You were.
3. He be.	3. They be.	3. He were.	3. They were.

## IMPERATIVE MODE.

## PRESENT TENSE.

<i>Singular.</i>	<i>Plural.</i>
2. Be (thou).	2. Be (you or ye).

## INFINITIVES.

<i>Present.</i>	To be.
<i>Present Perfect.</i>	To have been.

## PARTICIPLES.

<i>Present.</i>	Being.	<i>Past.</i>	Been.
	<i>Perfect.</i>	Having been.	

## Conjugation of the Verb Give.

Root, **give.**      Principal parts, **give, gave, given.**

### INDICATIVE MODE.

#### PRESENT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1. I give.	1. We give.
2. You give.	2. You give.
3. He gives.	3. They give.

#### PAST TENSE.

<i>Singular.</i>	<i>Plural.</i>
1. I gave.	1. We gave.
2. You gave.	2. You gave.
3. He gave.	3. They gave.

#### PRESENT PERFECT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1. I have given.	1. We have given.
2. You have given.	2. You have given.
3. He has given.	3. They have given.

#### PAST PERFECT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1. I had given.	1. We had given.
2. You had given.	2. You had given.
3. He had given.	3. They had given.

#### FUTURE TENSE.

<i>Singular.</i>	<i>Plural.</i>
1. I shall give.	1. We shall give.
2. You will give.	2. You will give.
3. He will give.	3. They will give.

#### FUTURE PERFECT TENSE.

<i>Singular.</i>	<i>Plural.</i>
1. I shall have given.	1. We shall have given.
2. You will have given.	2. You will have given.
3. He will have given.	3. They will have given.

## SUBJUNCTIVE MODE.

(Generally used after *if, though.*)

PRESENT TENSE.		PAST TENSE.	
<i>Singular.</i>	<i>Plural.</i>	<i>Singular.</i>	<i>Plural.</i>
1. I give.	1. We give.	1. I gave.	1. We gave.
2. You give.	2. You give.	2. You gave.	2. You gave.
3. He give.	3. They give.	3. He gave.	3. They gave.

## IMPERATIVE MODE.

PRESENT TENSE.	
<i>Singular.</i>	<i>Plural.</i>
2. Give.	2. Give you.

## INFINITIVES.

<i>Present.</i>	To give.
<i>Present Perfect.</i>	To have given.

## PARTICIPLES.

<i>Present.</i>	Giving.	<i>Past.</i>	Given.
	<i>Perfect.</i>	Having given.	

The **synopsis** of a verb is a short view of it, showing its forms through the modes and tenses in a single number and person.

Following is a synopsis of the verb BE in the second person, singular :

## INDICATIVE MODE.

<i>Present Tense.</i>	You were.
<i>Present Perfect Tense.</i>	You have been.
<i>Past Tense.</i>	You were.
<i>Past Perfect Tense.</i>	You had been.
<i>Future Tense.</i>	You will be.
<i>Future Perfect Tense.</i>	You will have been.

## SUBJUNCTIVE MODE.

<i>Present Tense.</i>	If you be.
<i>Past Tense.</i>	If you have been.

## IMPERATIVE MODE.

<i>Present Tense.</i>	Be thou.
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Synopsis of the verb EAT in the first person singular :

## INDICATIVE MODE.

<i>Present Tense.</i>	I eat.
<i>Present Perfect Tense.</i>	I have eaten.
<i>Past Tense.</i>	I ate.
<i>Past Perfect Tense.</i>	I had eaten.
<i>Future Tense.</i>	I shall eat.
<i>Future Perfect Tense.</i>	I shall have eaten.

## SUBJUNCTIVE MODE.

<i>Present Tense.</i>	If I eat.
<i>Past Tense.</i>	If I ate.

**Interrogative and Negative Forms.**

A verb is conjugated interrogatively in the indicative mode by placing the subject after it, or after the first auxiliary ; as, Do I love? Have I loved? Did I love? Had I loved? Shall I love? Shall I have loved?

A verb is conjugated negatively by placing the adverb *not* after it, or after the first auxiliary ; as, I love not, or I do not love. I have not loved. I love not, or I did not love. I had not loved, etc. Inf., Not to love. Not to have loved. Part., Not loving. Not having loved.

Give a synopsis of each of the following verbs in the first, the second, and the third person : Believe, defy, think.

**Progressive and Emphatic Forms.**

The progressive form is the verb **BE** joined to the present participle. The passive form is the verb **BE** joined to the passive participle ; as, *I am reading* ; *I was reading* ; *I am pleased* ; *I was pleased*.

The emphatic form is found only in the indicative and the imperative mode. The auxiliary *do* is added to the simple verb for the present and *did* for the past ; as, *I do love* ; *I did love*.

Give a synopsis of write, lend, and play in the second and the third person, singular and plural.

**TO TEACHER AND PUPIL:** The only tenses which change their termination are the present and the past ; as, *sit, sits, sat* ; *tarry, tarries, tarried*. All other changes are made by means of auxiliaries. That is, an inspection of the conjugation of a verb shows that our language is almost inflectionless.

**Parsing.**

In parsing a verb tell :

1. Whether it is complete or incomplete (if incomplete, whether it is transitive or copulative), regular, or irregular (if irregular, give its principal parts).
2. Mode, Tense, Voice, Person, Number, and Agreement with its subject.

In parsing a *verb-phrase* tell :

1. The *exact kind*,—whether it is *active, passive, progressive, emphatic, or potential*.
2. The *parts* of which it is composed,—auxiliary and principal verb or participle.
3. *Inflection* of tense.
4. *Agreement* with its subject.

NOTES.—I. A verb-phrase should be parsed as a unit. It does the work of a verb. The mind grasps it as an entirety. Nothing is gained by parsing its part separatively.

II. The auxiliary or assertive part of a word-phrase includes all the phrase, except the last word, which expresses the attribute of the subject.

Parse the *verbs* and *verb-phrases* in the following sentences :

1. The boy walks rapidly.

MODEL.—*Walks* is a complete verb, regular, indicative mode, present tense ; third person, singular number, to agree with its subject *boy*.

2. He was considered upright, yet he did many things that were condemned.

MODEL.—*Did* is an incomplete verb, transitive, irregular ; principal parts, *do, did, done* ; active voice, indicative mode, past tense ; third person, singular number, to agree with its subject *he*.

3. The book may have been written by one who is living in the city of Philadelphia.

MODEL.—*May have been written* is a passive, potential verb-phrase, composed of the auxiliary *may have been* and the perfect participle of the verb *write* ; principal parts, *write, wrote, written* ; present-perfect tense ; third person, singular number, to agree with its subject *book*.

*Is living* is a progressive verb-phrase composed of the auxiliary *is* and the present participle of the verb *live*, present tense ; third person, singular number, to agree with its subject *who*.

NOTE.—The foregoing models are from the author's "Lessons in Grammar," pages 65, 66.



Parse the verbs and the verb-phrases in the following sentences :

1. The child believes you.
2. She worked faithfully.
3. The master struck his pupil.
4. The boat struck on a reef.
5. He walked to town.
6. She seems happy.
7. My friend is a musician.
8. He was disappointed.
9. The air feels balmy.
10. He might have been happy.
11. John wishes to study Latin.
12. Anthracite coal burns slowly.
13. He burned his hand.
14. He ought to do better.
15. I am reading.
16. I do read every evening.
17. He did work.
18. I could have gone.
19. If he sends for me, I shall go.
20. If they should send for me, I would go.
21. I sent him home.
22. He was sent home.
23. The servant has lighted the lamp.
24. The boy was punished by his father.
25. I do love.
26. He did love.
27. She was loved.
28. America was discovered by Columbus.
29. Has he come ?
30. She can play.
31. I love to see the sun shine.
32. Loving is living.
33. The boys rowed the boat.

Parse the verbs and verb-phrases in the following quotations :

I. In August, even, not a breeze can stir but it thrills us with the breath of autumn. A pensive glory is seen in the far, golden gleams among the shadows of the trees.—*Hawthorne*.

II. Reproach did not spare Braddock even in his grave. Still, his dauntless conduct on the field of battle shows him to have been a man of fearless spirit ; and he was universally allowed to be an accomplished disciplinarian. Whatever may have been his faults and errors, he expiated them by the hardest lot that can befall a brave soldier, ambitious of renown,—an unhonored grave in a strange land, a memory clouded by misfortune, and a name forever coupled with defeat.—*Irving*.

III. THE BIRTHDAY OF WASHINGTON.—The birthday of the “Father of his Country !” May it ever be freshly remembered by American hearts ! May it ever reawaken in them a filial veneration for his memory ; ever rekindle the fires of patriotic regard to the country which he loved so well ; to which he gave his youthful vigor and his youthful energy during the perilous period of the early Indian warfare ; to which he devoted his life, in the maturity of his powers, in the field ; to which again he offered the counsels of his wisdom and his experience as president of the convention that framed our Constitution ; which he guided and directed while in the chair of state, and for which the last prayer of his earthly supplication was offered up when it came the moment for him so well, and so grandly, and so calmly to die ! He was the first man of the time in which he grew. His memory is first and most sacred in our love ; and ever hereafter, till the last drop of blood shall freeze in the last American heart, his name shall be a spell of power and might.—*Rufus Choate*.

### Test-Questions.

1. What is meant by *mode* as used in grammar ?
2. What is meant by *tense* as used in grammar ?

3. When is a verb in the indicative mode? Give two examples.

4. What does the imperative mode express? Illustrate.

5. When is a verb in the subjunctive mode?

6. How many tenses has each mode? Name them.

7. What is meant by the word *voice* as used in grammar? Illustrate.

8. What kind of verbs have voice? Give two illustrations of what is meant by voice.

9. What is meant by the word *conjugation*?

10. What is meant by the phrase *synopsis of a verb*?

11. What is meant by the phrase *principal parts of a verb*? Illustrate.

12. Give the principal parts of the following verbs: Explain, rely, write, shine, hurt, feel, go, smell, sit, set, lie, lay, speak, sail, run, eat, see, burn, glaze, try, smile, shut, leave, buy, alter.

13. In what important respect do the principal parts of an irregular verb differ from the principal parts of a regular verb? Illustrate.

14. In each of two sentences, use a verb, first in the active, then in the passive voice.

15. Give the past tense and the past participle of teach, sing, read, write, arise, sit, beat, tell, walk.

## EXERCISE VI.

### Adverbs.

An **adverb** is a word used to modify the meaning of a verb, an adjective, or another adverb.

**Adverbs** may be divided into four general classes,—adverbs of place, of time, of cause, of manner.

Adverbs of **place** answer the questions *where, whither, whence*. Illustrate.

Adverbs of **time** answer the questions *when, how long, how often*. Illustrate.

Adverbs of **cause** answer the questions *why, wherefore, then*. Illustrate.

Adverbs of **manner** and **degree** answer the questions *how, how much*.

Many adverbs have comparison; as, soon, sooner, soonest; often, oftener, oftenest; brightly, more brightly, most brightly.

The largest class of adverbs is derived from adjectives by adding the suffix *ly*; as, truly, clearly, hastily, wholly, splendidly, smoothly.

*There* is used as an expletive,—a word used to fill a vacancy,—to introduce a sentence when the verb *to be* denotes existence; as, *There* were giants in those days. *There* comes a time when we must die.

Many phrases have the value of single adverbs, and should be treated as such ; as, by stealth, of yore, at random, at all, at once, at last, at least, in like manner, in part, in short, in vain, in general, as yet, by far, of old, of late, ere long, from far, on high, for good.

The adverb *so* is often used as a substitute for some preceding word or group of words ; as, He is *in good business*, and is likely to remain *so*.

Some adverbs limit no particular word or words in the sentence ; they are used independently ; as, *Why*, you told me so yourself. *Well*, I will let you know if I decide to go.

Some adverbs throw their force upon statements, thus showing how the thought is conceived ; as, *Certainly* I believe you. *Perhaps* it is true. *Undoubtedly* he will pay the note. Such adverbs are called **adverbs of modality**. *Yes*, *no*, *not* are classed as adverbs of modality.

A conjunctive adverb is one which expresses the adverbial relation of a dependent clause and connects it with the verb, the adjective, or the adverb which it modifies. That is, conjunctive adverbs modify and connect ; as, 1. I shall meet my friend *when* the boat arrives. 2. *Whither* I go ye cannot come. 3. It is uncertain *where* the gypsies originated. In 1, *when* modifies *shall meet* and connects the two sentences. In 2, *whither* modifies *go* and connects the two sentences. In 3, *where* modifies the adjective *uncertain* and connects the two sentences.

The same introductory word may introduce a noun clause, an adjective clause, or an adverb clause ; as, 1. *Where he fell* is uncertain. 2. This is the place *where he lived*. 3. He died *where he fell*.

Correct the following examples (1) with reference to choice of adverb ; (2) with reference to form ; (3) with reference to position.

1. Speak slow and distinct.
2. You have behaved very bad.
3. This pen does not write good.
4. At this place, the mountains are extraordinary high and remarkable steep.
5. He lived an extreme hard life.
6. An abominable ugly little woman officiated at the table.
7. The fox is an exceeding artful animal.
8. He is doing fine.
9. People say he is independent rich.
10. You have been wrong informed on the subject.
11. She dresses suitable to her station and means.
12. Agreeable to the present arrangement, I shall have to recite my Greek during the first hour.
13. The insolent proud soon acquire enemies.
14. You did the work as good as I could expect.
15. The man was so bruised that he scarce knew himself.
16. As like as not, you love her yourself.
17. I can easier raise a crop of hemp than a crop of tobacco.
18. Abstract principles are easiest learned when they are clearest illustrated.
19. A wicked man is not happy, though he be never so hardened in conscience.
20. Snow seldom or ever falls in the southern part of Texas.
21. Whether you are willing or no, you certainly will have to pay the debt.
22. Nothing farther was said about the matter.
23. It rains most every day.
24. This wheat stands most too thick.
25. Who brought me here, will also take me from hence.
26. We remained a week at Galveston, and proceeded from thence to Indianola.



27. Such cloaks were in fashion about five years since.
28. It is impossible continually to be at work.
29. I am some better than I was.
30. Every man cannot afford to keep a coach.
31. All their neighbors were not invited.
32. All that we hear, we should not believe.
33. The two young ladies from Chicago came to the party nearly dressed alike.
34. I only recited one lesson during the whole day.
35. He is only so when he is drunk.
36. I only bought the horse, and not the buggy.
37. Such prices are only paid in times of great scarcity.
38. The interest not only had been paid, but the greater part of the principal also.
39. If you have only learned to spend money extravagantly at college, you may stay at home.
40. The school must carefully be conducted to please all such patrons.
41. The words of a sentence should be arranged so that harmony may be promoted.
42. Nature mixes the elements variously and curiously sometimes, it is true.
43. You are to slowly raise the trap, while I hold the sack.
44. Having almost lost a thousand dollars by the speculation, he was able only to pay part of it back.
45. We do those things frequently which we repent of after careful consideration.

### **Adjective or Adverb, which?**

The quality of an object is described by using an adjective; the manner of an action, by using an adverb.

Cross out the improper word in each of the following sentences, then read the corrected sentence:

1. She walks (rapid) (rapidly).
2. The river runs (rapid) (rapidly) at that point.

3. She was requested to walk (slow) (slowly).
4. She appears (charming) (charmingly).
5. I punished him (well) (good).
6. In the spring the woods look (beautiful) (beautifully).
7. The velvet feels (smooth) (smoothly).
8. I feel (bad) (badly) to-day.
9. She looks (angry) angrily).
10. She talks (loud) (loudly).

### Split Infinitives.

Do not place an adverb between the parts of an infinitive.  
Improve the following sentences :

1. Will you ask him to kindly notify me of the time for the arrival of the train.
2. I begged him to well consider the subject.
3. I wished to heartily coöperate.

### Parsing.

In parsing an *adverb* tell :

1. The *class* to which it belongs.
2. The *degree* of comparison.
3. The *use* in the sentence.

Parse the adverbs in the following sentences :

1. They wept bitterly.
2. Why did they walk so rapidly ?
3. It is very wise to talk with our past hours.
4. He lived there.
5. He spoke very clearly, but quite rapidly.
6. The letter was most formally written.
7. They were too much astonished to reply immediately.
8. He soon discovered his mistake and acted accordingly.
9. He is far from home.
10. The birds flew directly over our heads.

11. The postman comes twice daily.
12. Surely trouble comes soon enough.
13. The accident happened shortly after we crossed the bridge.
14. That clock always runs too fast.
15. So great a change was rarely ever seen.
16. The new building will be on a far grander scale.
17. Well, I will let you know.
18. Why, you told me so yourself.

### Test Questions.—Sentence-Making.

1. What is an adverb, and what does the word mean?
2. Into how many principal classes may adverbs be divided?
3. In what respect does a conjunctive adverb differ from a simple adverb? Illustrate.
4. In what respect does a modal adverb differ from a simple adverb?
5. Show that some phrases have the value of simple adverbs. Illustrate.
6. Show that some adverbs modify or throw their force upon entire statements.
7. Show that a substantive clause, an adjective clause, and an adverbial clause may be introduced by *where*.
8. Show that an adverb may modify a phrase.
9. Compare six adverbs, three of one syllable, three of two syllables.
10. Derive five adverbs from adjectives.
11. Compose sentences, using in the first a clause denoting *place*, in the second a clause denoting *time*, in the third a clause denoting *manner*, in the fourth a clause denoting *cause* or *purpose*.

## EXERCISE VII.

### Prepositions.—Conjunctions.—Interjections.

#### Prepositions.

A **preposition** is a word used to connect other words and to show the relation between them.

A preposition shows a relation between two terms,—an antecedent and a subsequent. The subsequent term is called the *object* of the preposition. The object of a preposition is usually a *noun* or a *pronoun*; as, 1. The house *on* the hill is mine. 2. He went *after* him.

The object of a preposition may be an adjective, an adverb, an infinitive, a phrase, or a clause used as a noun; as, Lift up your voice *on high*. Wait till *then*. He is about *to go*. Wait till *after the shower*. Listen to *what I say*.

It frequently requires two or more words to express the relation that a noun-term bears to the word which it modifies. Such a group of words should be treated as a unit. The following are examples:

Out of, from out, as to, as for, on board of, on this side, along side, in front of, in spite of, by way of, by means of, because of, instead of, in regard to, in respect of, for the sake of.

Such groups are called *complex prepositions* or *preposition phrases* (not prepositional phrases).

Some verbs take a prepositional complement, the verb and the preposition being the equivalent of a transitive

verb; as, He *carried off* the prize. The judge *winked at* the iniquity of the decision. She *laughed at* the young man's mistakes.

Some prepositions are restricted by their meaning and by usage to definite conditions and particular combinations. Thus *between* always implies *two*, and *not more than two* related persons or things. *Among* implies more than two. *Beyond* is appropriate after *go*, and *above* after *rise*. *In* is, generally, quite inappropriate after verbs of motion. We *go into* a house, and perhaps *stay in* it.

The correct use of prepositions can be acquired only by correct thinking and practice. Clear thinking usually selects the right word. The choice of a preposition depends upon the exact idea to be expressed.

The following list of verbs, nouns, and adjectives, given by Dr. Angus, in his *Handbook of the English Tongue*, shows the preposition specially associated with the respective words :

Accord *with*.

Accuse *of* crime *by* one's friend.

Acquit persons *of*.

Affinity *to* or *between*.

Adapted *to* a thing or *for* a purpose.

Agreeable *to* ; agree *with* persons and *to* things.

Attend *to* (listen), *upon* (wait).

Averse *to*, when describing feeling ; *from*, when describing an act or state.

Bestow *upon*.

Boast *of*.

Call *on*.

Change *for*.

Confer *on* (give), *with* (converse).

Confide *in* (when intransitive), *it to* (when transitive).

Conformable *to*.

Compliance *with*.

Convenient *to* and *for*.

Conversant *with* persons ; *in* affairs.

Correspond *with* and *to*.

Coupled *with* and *by*.

Dependent *upon*.

Derogatory <i>to</i> a person or thing ; to derogate <i>from</i> authority.	Made <i>of</i> or <i>for</i> .
Die <i>of</i> or <i>by</i> .	Marry <i>to</i> .
Differ <i>from</i> ; a difference <i>with</i> a person or <i>between</i> things.	Martyr <i>for</i> a cause, <i>to</i> a disease.
Difficulty <i>in</i> .	Need <i>of</i> .
Diminution <i>of</i> .	Observance <i>of</i> .
Disappointed <i>of</i> something we do not get, <i>in</i> it when obtained, if it does not answer our expect- tations.	Prejudicial <i>to</i> .
Disapprove <i>of</i> .	Prejudice <i>against</i> .
Discouragement <i>to</i> .	Profit <i>by</i> .
Dissent <i>from</i> .	Provide <i>for</i> , <i>with</i> , <i>against</i> .
Eager <i>in</i> or <i>about</i> .	Recreant <i>to</i> , <i>from</i> .
Exceptions <i>to</i> or <i>against</i> state- ments ; to except <i>from</i> .	Reconcile <i>to</i> .
Expert <i>at</i> or <i>in</i> .	Replete <i>with</i> .
Fall <i>under</i> or <i>over</i> .	Resemblance <i>to</i> .
Free <i>from</i> .	Revolve <i>on</i> .
Frown <i>at</i> or <i>on</i> .	Reduce <i>to</i> order and <i>under</i> sub- jection.
Glad <i>of</i> something gained ; <i>of</i> or <i>at</i> what befalls another.	Regard <i>for</i> or <i>to</i> .
Independent <i>of</i> .	Smile <i>at</i> or <i>upon</i> .
Inquire <i>of</i> or <i>about</i> .	Swerve <i>from</i> .
Insist <i>upon</i> .	Taste <i>of</i> ; a taste <i>for</i> (capacity for enjoying).
	Think <i>of</i> or <i>on</i> .
	Thirst <i>for</i> or <i>after</i> .
	True <i>to</i> or <i>of</i> .
	Wait <i>on</i> , <i>at</i> , or <i>for</i> .
	Worthy <i>of</i> .

In the use of a preposition inaccuracy may occur (1) in choice, (2) in position, (3) in insertion or omission, (4) in repetition.

Correct the following examples with reference to (1) *choice* ; (2) *position* ; (3) *insertion or omission* ; (4) *repetition*.

1. The evening was followed, at night, with a storm of rain.
2. The soil is adapted for hemp and tobacco.
3. Congress consists in a Senate and in a House of Representatives.



4. The government is based in republican principles.
5. The client believes that the judge is prejudiced about his cause.
6. The case has no resemblance with the other.
7. In contradistinction from the other.
8. Religion and church membership often differ very widely with each other.
9. He was accused with having acted unfairly.
10. You may rely in what I say, and confide on his honesty.
11. These bonnets were brought in fashion last year.
12. The bird flew up in the tree.
13. Charles let his dollar drop in the creek.
14. It is an affair on which I am not interested.
15. He went to see his friends on horseback.
16. Habits must be acquired of temperance and self-denial.
17. He rushed into, and expired in, the flames.
18. The cost of the carriage was added to, and greatly increased my account.
19. It was to your brother to whom I was mostly indebted.
20. The sycamore was fifteen feet diameter.
21. From having heard of his distress, I sent him relief.
22. My business prevented me attending the last meeting of the Caledonian Society.
23. The attack is unworthy your notice.
24. San Francisco is the other side the Rocky Mountains.
25. The spring is near to the house.
26. Many talented men have deserted from the party.
27. I admit of what you say.

### Conjunctions.

A **conjunction** is a word used to connect sentences or parts of sentences.

*Connectives* are divided into two principal classes—coördinate and subordinate.

**Coördinate connectives** are those that join words, phrases, or sentences of equal rank, and are divided into

three classes,—copulative, alternative, and adversative ; as,  
1. The horse *and* rider fell over the precipice. 2. Come, *or* I will go. 3. The horse fell over the precipice, *but* the rider escaped.

A **copulative conjunction** is one that connects elements in harmony with each other ; as, and, also, likewise, besides, moreover.

An **alternate conjunction** is one that offers or denies a choice ; as, or, nor, either, neither, else, otherwise.

An **adversative conjunction** is one that implies that the parts connected are opposed to each other ; as, but, yet, only, than, lest, though, nevertheless, notwithstanding.

A **causal conjunction** is one that connects elements, one of which is the cause, reason, or result of the other ; as, for, hence, because, therefore, consequently.

**Correlatives.**—*Either* and *or*, with their negatives, *neither* and *nor*, are called *correlatives* (having a *mutual* relation), because they are generally used in pairs, introducing the alternatives ; as, *Either* he must leave, *or* I shall resign. *Neither* this man sinned, *nor* his parents.

**Subordinate connectives** are those that join elements of unequal rank ; as, 1. He came *when* we invited him. 2. He said *that* he was pleased. 3. He died on the spot *where* he fell.

Subordinate connectives are divided into three classes,—those which connect *substantive* clauses, those which connect *adjective* clauses, and those which connect *adverbial* clauses.

The principal subordinate conjunctions are *that, if, lest, though, after, before, since, except, until, for, because, although*.

NOTE.—A subordinate connective, like a preposition, shows a relation of dependence. A preposition shows the relation between a noun or a pronoun and another term. A subordinate connective shows the relation of a dependent proposition to an independent sentence.

A connective may consist of two or more words taken together as one word ; as, 1. He called on me *as if* he knew I would help him. 2. America has its duties *as well as* its rights. 3. One is no longer happy *as soon as* he wishes to be happier. Such forms are phrase conjunctions. The most common of the phrase conjunctions are *as if, as though, as well as, as soon as, in order that, for as much as, provided that, no sooner than*. These forms should be treated as inseparable, as one word.

### Interjections.

An **interjection** is an exclamatory word used for the purpose of expressing feeling.

The common interjections are those expressing : joy, *hey, huzza* ; surprise, *aha, hah* ; attention, *ho, halloo* ; aversion, *fie, pshaw* ; sorrow, *alas, woe* ; silence, *hist, hush, mum*.

*Interjections* are sometimes combined with other words to make exclamatory phrases ; as, *Ah me ! Alas the day ! O horror ! What ho ! O for rest !*

NOTE.—As the interjection is not the sign of an idea, but an expression of emotion, it cannot have any definable signification or grammatical construction.

**Parsing.**

In parsing a *preposition* tell :

1. The *kind* of phrase it introduces.
2. The *words* between which it shows a relation.

In parsing a *conjunction* tell :

1. The kind—coördinate or subordinate (if coördinate, the sub-class).
2. What it connects.

Parse the prepositions and the conjunctions in the following sentences :

1. The steed along the drawbridge flies.
2. They live in a village at the foot of the mountain.
3. The trees are hoary with age.
4. There was one clear shining star that used to come out in the sky before the rest, near the church spire, above the graves.
5. The highest fame was never reached except by what was aimed above it.
6. I bring fresh showers for the thirsting flowers, from the seas and streams.
7. Glorious indeed is the world of God around us, but more glorious is the world of God within us.
8. Men must be taught as if you taught them not.
9. Come back as soon as you can.
10. Do your work, otherwise you will not get any pay.
11. Hannah, the housemaid, laughed with her eyes as she listened, but governed her tongue, and was silent.
12. Neither the sunbeams, nor the birds, nor the red clouds, which morning and evening sailed above him, gave the little tree any pleasure.
13.           What recked the chieftain if he stood  
                  On Highland heath or Holy rood?—*Scott*.

14. And the stars never rise but I feel the bright eyes  
Of the beautiful Annabel Lee.—*Poe*.
15. The coming and going of the birds is more or less a mystery  
and a surprise.
16. As for him, let him earn his living.
17. Because of his mother he was pardoned.
18. In regard to that I have nothing to say.
19. He passed along in front of you.
20. He carried off the prize.
21. She laughed at the mistake.
22. For as much as I care, he may try to do it.
23. No sooner than said, it was performed.
24. Come out of the room.
25. For the sake of your own good name abstain from the use of  
intoxicating drinks.

### Test Questions.—Sentence-Making.

1. In what important respect does a preposition differ  
from a conjunction?
2. Into how many principal classes are conjunctions  
divided?
3. Into how many sub-classes are coördinate conjunc-  
tions divided?
4. In what important respect does a coördinate conjunc-  
tion differ from a subordinate conjunction?
5. In each of four sentences, use a different relative  
pronoun and show that it is a subordinate conjunction.
6. In each of three sentences, use a different conjunctive  
adverb and show that it is a subordinate conjunction.
7. In each of three sentences, use a preposition phrase  
and name the elements between which it shows a relation.
8. In the first of two sentences, use a phrase as the  
object of a preposition, in the second, use a clause as  
the object.

9. In each of two sentences, use a conjunction phrase and name the elements connected.

10. What important fact distinguishes a preposition phrase from a conjunction phrase?

11. Use *until* as a preposition, also as a conjunction.

12. Use *for* as a preposition, also as a conjunction.

13. Show that an intransitive verb may take a preposition as a complement and that the verb-term does the work of a transitive verb.

14. In each of two sentences, use an alternative conjunction and show that each conjunction offers or denies a choice.

15. In each of two sentences, use a different adversative conjunction and show that the second part of the sentence opposes the first.

16. Use *that*, *hence*, and *therefore* in sentences and show that the second part of each sentence is the reason or result of the first part.

17. Use *either* and *or* with their correlatives *neither* and *nor* and show their mutual dependence.

18. Use *but* as a preposition, also as a conjunction.

19. Use *after* as a preposition, also as a conjunction.

20. In connection with the first of two simple sentences, use an interjection which expresses *joy*; in the second, use an interjection which expresses *sorrow*.

21. In connection with each of two simple sentences, use a different exclamatory phrase.



## EXERCISE VIII.

### Grammatical Terms.—General View.

As the sentence is the unit of expression, a knowledge of its structure is essential to a clear expression of thought.

A **grammatical term** is a word, or a group of related words, that performs a distinct office in the structure of a sentence.

There are four principal grammatical terms,—noun-terms, adjective-terms, verb-terms, and adverb-terms.

### Noun-Terms.

A noun is a word used as a name. A **noun-term** is a word, or group of related words, that is used as a noun. In form it may be a *word*, a *phrase*, or a *clause*; as *God is love*. *Helping others helps ourselves*. *To save time is to lengthen life*. *That music hath charms* is true. He replied, *I have recited*. My home is *wherever I am happy*. You err in *that you think so*.

### Adjective-Terms.

An **adjective** is a word used to limit the meaning of a noun. An **adjective-term** is a word, or group of related words, that is used as an adjective. In form it may be a *word*, a *phrase*, or a *clause*; as, *Good boys are obedient*. *Men of culture* may be *happy*. An adjective clause is one *that describes or limits a substantive*.

## Verb-Terms.

A **verb** is a word used to assert something of a person or a thing. A **verb-term** is a word, or group of related words, that is used as a verb. In form it may be a single *word*, or a *verb-phrase*; as, *He is*. *Flowers bloom*. *He should have been rewarded*.

## Adverb-Terms.

An **adverb** is a word used to modify the meaning of a verb, an adjective, or another adverb. An **adverb-term** is a word, or group of related words, that is used as an adverb. In form it may be a *word*, a *phrase*, or a *clause*; as, *He came early*. *We will return in the morning*. *He came when you called him*. *She lies where first the sunbeams fall*.

NOTES.—I. The sum is this: The noun-term, the adjective-term, and the adverb-term have only three forms each,—the word-form, the phrase-form, and the clause-form. In each form, the term does the work of a single part of speech.

II. Any word, phrase, clause, mark, or symbol, which may be made the subject of a verb, or the object of a verb, a participle, an infinitive, a preposition, or the substantive complement of a copulative verb, is a noun-term. It is an object conception and is grasped by the mind as an entirety.

III. Whatever describes or limits a noun or a pronoun is an adjective-term. It is a quality conception in distinction from an object conception. The adjective-term, like the noun-term, is regarded by the mind as one descriptive or limiting term.

IV. Whatever modifies a verb, a verb-phrase, an adjective, or an adverb is an adverb-term. The mind grasps it as a single term.

V. The verb-term is always a verb, or some other part of speech used as a verb. If the verb is com-

pleted by a noun (telling what the subject is), or by an adjective (describing the subject), the noun-term or the adjective-term thus used is the true predicate.

VI. The word-form of a grammatical term is a single word.

VII. The phrase-form of a grammatical term consists of a preposition or a participle combined with a significant word or group of related words used as a single part of speech. The phrase-form of a grammatical term is always used as a noun, an adjective, or an adverb.

VIII. The clause-form of a grammatical term is a dependent sentence. It does the work of a noun, an adjective, or an adverb.

### Test Questions.--Sentence-Making.

1. What is meant by the phrase, *a grammatical term*?
2. What is a noun-term?
3. How many forms has the noun-term?
4. What is an adjective-term?
5. How many forms has the adjective-term?
6. What is a verb-term?
7. How many forms has the verb-term?
8. In the first of two simple sentences, use a single verb ; in the second, use a verb-phrase.
9. What is an adverb-term?
10. How many forms has the adverb-term?
11. In each of three sentences, use a different form of the noun-term.
12. In the same sentence, use the three forms of the adjective-term.
13. In the same sentence, use the three forms of the adverb-term.

## EXERCISE IX.

### **The Sentence.—Use.—Structure.**

A **sentence** is a group of words expressing a thought ; as, The laws of nature are the thoughts of the Creator.

Every sentence consists of two parts,—a subject and a predicate.

The **subject** of a sentence is the part of the sentence about which something is said ; as, *The laws of nature* are the thoughts of the Creator.

The **predicate** of a sentence is the part of the sentence that expresses what is said about the subject ; as, The laws of nature *are the thoughts of the Creator*.

Sentences are classified with regard to use, also with regard to structure.

I. According to their use, they are classified as declarative, interrogative, imperative, and exclamatory.

A **declarative sentence** is one that declares or tells something ; as, Heaven from all creatures hides the book of fate.

An **interrogative sentence** is one that asks a question : as, Does one always reap what he sows ?

An **imperative sentence** is one that expresses a request or a command ; as, Get me permission to go home.

An **exclamatory sentence** is one that expresses emotion or surprise ; as, How like a villain he looks !

II. According to their structure sentences are classified as simple, complex, and compound.

A **simple sentence** is one that contains only one assertion; as, Integrity of purpose is always admired.

A **complex sentence** is one that contains one principal assertion and one or more subordinate assertions; as, The task, which was assigned him, was too difficult.

A **compound sentence** is one that contains two or more coördinate assertions; as, Time is more valuable than money, but few recognize the fact.

### **Test Questions.—Sentence-Making.**

**TO THE TEACHER:** In every recitation the most inspiring, illustrative sentences, original or quoted, should be written upon the blackboard for the inspection of the class. Pupils do not study grammar merely to learn how to imprison sentences in diagrams, analyze sentences, and parse words mechanically, but to learn to express their own thoughts clearly, concisely, and logically.

As mind is developed only by what it creates and uses, the pupil should be required to use a grammatical fact in original sentences as soon as he has learned it. This method requires the pupil to review what he has gone over and to compose sentences. It tends to impress on him the fact that he must get understanding while he is getting information, Insist upon thoughtful illustrations. Exact and accept only such illustrative sentences, original and quoted, as show a careful preparation of the lesson on the part of the class. Teachers should ever bear in mind the fact that there is nothing inspiring or lasting in merely formal recitations. The aim is to make these exercises interesting and profitable by omitting detail, and presenting only points of general

importance. They compel thought but do not tax the memory. A grammatical relation applied in the construction of original sentences will be remembered long after technical terms are forgotten. The use of language should accompany the study of its structure. The exercises are a complete review of the text, and should be made topics for real language lessons—oral and written.

1. In what respect does a complex sentence differ from a compound sentence?
2. In what respect does a compound sentence differ from a simple sentence?
3. In what respect does a declarative sentence differ from an exclamatory sentence?
4. In what respect does an interrogative sentence differ from an imperative sentence?
5. In what respect does an exclamatory sentence differ from the other kinds of sentences in regard to use?
6. In what does a simple sentence differ from a complex sentence?
7. Compose three simple sentences.
8. Compose three complex sentences.
9. Compose three compound sentences.
10. Compose three compound-complex sentences.
11. Connect the two members of a compound sentence with *and*, with *also*, with *besides*.



## EXERCISE X.

### Phrases.

A **phrase** is a group of words *not* containing subject and predicate and used as a noun, an adjective, or an adverb.

According to their uses, phrases are classified as substantive, adjective, and adverbial.

A **substantive phrase** is one used as a noun ; as, 1. *To do right* is a duty. 2. He likes *to study arithmetic*. 3. My purpose is *to finish the work*.

An **adjective phrase** is one used as an adjective ; as, 1. The laws *of nature* are the thoughts *of God*. 2. He has a library *filled with rare books*. 3. A ship, *gliding over the water*, is a beautiful sight.

An **adverbial phrase** is one that is used as an adverb ; as, 1. The birds will return *in the spring*. 2. I shall be glad *to see you*. 3. Believing *in him*, he trusted him.

Phrases are also distinguished with regard to form, as prepositional, participial, and infinitive.

A **prepositional phrase** consists of a preposition and its object ; as, The children *in the grove* are happy. He came *to town* yesterday.

An **infinitive phrase** is one introduced by *to* followed by a verb ; as, *To love* is *to live*. *To launch the boat* was a long and pleasant task.

A participial phrase is one introduced by a participle and used as an adjective ; as, 1. *Forsaken by his friends*, he was defeated. 2. Truth, *crushed to earth*, will rise again. 3. Cæsar, *having arrived*, decided to cross the Rhine.

Phrases are also distinguished as simple, complex, compound, independent, and idiomatic.

A simple phrase is a single, unmodified phrase ; as, He came *to town* yesterday. Heaven hides the book *of fate*.

A complex phrase is a modified phrase ; as, Pines grow *on the very tops of the highest mountains*.

A compound phrase is composed of two or more phrases of equal rank ; as, We should learn *to labor* and *to wait*.

A phrase may be wholly independent in meaning and in grammar ; as, *To say the truth*, he was a conscientious man. *To make a long story short*, the company disbanded.

An idiomatic phrase is one peculiar to a language. The relation of an idiomatic phrase to the sentence with which it is used is logical, not grammatical. Our language abounds in idiomatic phrases ; as, *As yet, by far, at last, at first, at present, at random, by the by, out and out, side by side, hand to hand, through and through, year by year*, etc.

From the foregoing discussion we glean the following important facts :

1. That a prepositional phrase may be used as an adjective or as an adverb.

2. That an infinitive phrase may be used as a noun, an adjective, or adverb.

3. That phrases are used as parts of speech, and should be regarded as units.

### Test Questions—Sentence-Making.

1. What is a phrase in grammar?
2. With regard to use, how are phrases classified?
3. What is a substantive phrase?
4. In each of three simple sentences, use a substantive phrase in different grammatical relation.
5. What is an adjective phrase?
6. In each of two sentences, use an adjective phrase in a different relation.
7. Show that an adjective of the word-form may be substituted for an adjective of the phrase-form.
8. What is an adverbial phrase?
9. In each of two sentences, use an adverbial phrase.
10. In the first of three sentences, use a phrase denoting time; in the second, one denoting place; in the third, one denoting manner.
11. With regard to form, how are phrases classified?
12. What is a prepositional phrase?
13. Show that a prepositional phrase may be used as an adjective or as an adverb.
14. What is an infinitive phrase?
15. Use an infinitive phrase (1) as a noun; (2) as an adjective; (3) as an adverb.
16. Use an infinitive phrase (1) as the object of a verb; (2) as the complement of a verb; (3) as the object of a participle; (4) as the object of a preposition.
17. In each of two sentences, use a simple phrase.
18. In each of two sentences, use a complex phrase.
19. In a simple sentence, use a compound phrase.
20. Use two independent phrases.

## EXERCISE XI.

### Clauses.

A **clause** is a group of words containing subject and predicate and used as a noun, an adjective, or an adverb.

According to their uses, clauses are classified as substantive, adjective, and adverbial.

A **substantive clause** is one used as a noun; as, 1. *That might makes right* is untrue. 2. *See how the leaves have turned.* 3. The belief is *that the soul is immortal.*

NOTE.—A substantive clause when used as the subject of a verb, the object of a verb, or the complement of a copulative verb, is dependent on the rest of the sentence for its meaning.

An **adjective clause** is one used as an adjective; as, 1. The boy, *who was here*, is my son. 2. I know something *which I wish to tell you.* 3. He dreamed of the place *where in youth he had played.* 4. Samuel Morse is the man *that invented the telegraph.*

An **adverbial clause** is one used as an adverb; as, 1. He left *before you returned.* 2. I am glad *that you came.* 3. He came earlier *than he was expected.*

NOTE.—On account of its extent and frequent use, the adverbial clause merits special notice. An absolute classification cannot be made, as the clauses shade into one another in meaning. It is believed, however, that the classification here given is sufficiently critical for all practical purposes.

An *adverbial clause* may denote *time, place, manner, degree, cause, result*.

**Time** ; as, 1. Work *while it is yet to-day*. 2. Rich gifts wax poor *when givers prove unkind*. 3. He was killed *while he was on picket duty*.

**Place** ; as, 1. He was welcome *wherever he went*. 2. *Wheresoever the carcass is*, there the buzzards are.

**Manner** ; as, 1. *As is the teacher*, so is the school. 2. He died *as he had lived*. 3. He worked *as if his life depended upon it*.

**Degree** ; as, 1. They all became wiser *than they were*. 2. We rise in glory *as we sink in pride*.

**Cause** ; as, 1. He is studious, *for he knows his lesson*. 2. I shall read the book, *since you recommend it*.

**Result** ; as, He behaved so badly *that he was expelled*.

### Like Uses of Phrases and Clauses.

As phrases and clauses are used in the construction of sentences as *nouns, adjectives, and adverbs*, it is very important that the several forms and uses of these two grammatical terms should be thoroughly understood by the pupil. Logically they are regarded as parts of speech, because they are used as parts of speech. The mind grasps them and uses them as units, as wholes.

#### I. As Nouns.

Each may be used in at least six grammatical relations as nouns : (1) as the subject of a verb ; (2) as the object of a verb ; (3) as the complement of a copulative verb ; (4)

as the object of a preposition ; (5) as the object of an infinitive ; (6) as the object of a participle.

As Subject: 1. *To do right* is a duty. 2. *That music hath charms* is not denied.

As Object: 1. He likes *to sing*. 2. He said “*Come to see me.*”

As Complement: 1. To love is *to live*. 2. The home is *wherever the heart is*.

As Object of a Preposition: 1. I am about *to close the recitation*. 2. He succeeds in *whatever he undertakes*.

As Object of an Infinitive: 1. To think *about going home* is pleasant. 2. To believe *that most men are honest* is encouraging.

As Object of a Participle: 1. Expecting *to see you*, I tarried. 2. Having said, *Grant won the battle*, he retired.

## II. As Adjectives.

An adjective phrase or an adjective clause may limit a noun or a pronoun anywhere in the sentence.

1. A statue *of marble* was chiselled by an artist.
2. He climbed to the top *of the* mountain.
3. He is a man *of great wealth*.
4. I am on my way to the city of St. Louis, *which is situated on the Mississippi River*.
5. I saw him *of great renown*.
6. I saw him *that has great renown*, etc.

## III. As Adverbs.

An adverbial phrase or an adverbial clause may modify a verb, a verb-phrase, or an adjective.



1. He came *in the morning*.
2. He came *after I invited him*.
3. He will come *in the afternoon*.
4. He will come *when we send for him*.
5. I am glad *to see you*.
6. I am glad *that you are here*.

NOTE.—The pupil will note that phrases are introduced by prepositions and participles, and that clauses are introduced by relative pronouns and conjunctive adverbs. He will also note that the second term or subsequent of a phrase is always a noun or an element used as a noun, and that the second term of a clause—the term immediately following the connective—is always a proposition, a dependent sentence, a limiting expression; it is unlike the part with which it is connected in its form, in its rank, and in its grammatical character.

### Test Questions.—Sentence-Making.

1. Define a clause.
2. In what respect are phrases and clauses alike?
3. In what respect are phrases and clauses unlike?
4. Use a substantive clause (1) as the subject of a verb ; (2) as the object of a verb ; (3) as the complement of a copulative verb.
5. Use a substantive clause (1) as the object of a preposition ; (2) as the object of an infinitive.
6. Introduce a substantive clause with *why*, with *who*.
7. Introduce an adjective clause with *that*, with *who*.
8. Use an adverbial clause (1) to modify a single verb ; (2) to modify a verb-phrase ; (3) to modify an adjective.
9. Introduce an adverbial clause with *when*, with *where*.
10. Use a clause (1) to denote *time* ; (2) to denote *place* ; (3) to denote *manner* ; (4) to denote *purpose*.

## EXERCISE XII.

### Copula.—Complement.—Object.

TO TEACHER AND PUPIL: A clear understanding of the nature of the copula verb and the complements used with it to form complete predicates is absolutely necessary in order to grasp the meaning of the sentence.

A copula verb is a verb that merely asserts an attribute of a noun. It joins together in logical union the subject and the predicate of a proposition.

In every proposition there are three terms,—the subject, the verb, and the predicate. The subject is the person or the thing about which something is asserted; the predicate is the thing or the quality that limits the subject; the verb is the word that asserts. In the proposition, "The apple is nutritious," the word *apple* is that about which something is asserted, hence it is the subject; *nutritious* is the quality affirmed of the apple, hence it is the predicate; *is*, is the asserting word, the word that joins the predicate to the subject, hence it is the copula.

The complement of a copulative verb is the *word, phrase, or clause* that completes the meaning of the verb. Complements are of two kinds,—adjective complements and noun complements.

An adjective complement is an adjective-term used with a verb to complete its meaning; as, 1. He is *sick*. 2. He seems *happy*. 3. She is *in poor health*.

A noun complement is a noun-term used with a verb to complete its meaning; as, 1, He is a good *man*. 2. It is a *tree*. 3. He is *to improve*. 4. The home is *wherever the heart is*. 5. The belief is *that the soul is immortal*.

NOTES.—I. The phrase-form of the complement may be any phrase which is the equivalent of a predicate adjective; as, He is *in misery*—he is *miserable*. He is *at liberty*—he is *free*. Time is *of great value*—time is *valuable*. But not all phrases which follow the verb to be, are complement terms; as, He is *in Texas* (adv.). The work done by the phrase in the special sentence must determine whether it is a complement-term or an adverb-term.

II. The clause-form of the substantive complement of a copulative verb may be any clause that does the work of a noun; as, The fact is *that he came*. The question is *how can he be saved*. The condition is *if the enemy attempt to cross the river*. The point is *what is to be done first*. The home is *wherever the heart is*.

III. The adjective complement denotes a quality conception; as, John is *happy*. Sugar is *sweet*. The noun complement denotes an object conception; as, It is a *horse*. Elizabeth was *queen*.

IV. The verb-form always embraces two distinct constituents,—copula, complement. In attributive verbs, both of these parts are incorporated into *one word*. Attributive verbs not only assert, they indicate what is asserted; as, He *walks*—he is *walking*.

V. When the attribute is an action, it blends with the verb and both are used as one word; as, The boy is *running*. He *was killed*. The field *was ploughed*. When the copula is combined with the *present participle*, the two constitute the *progressive form of the verb*; when combined with the *past participle*, they constitute the *passive voice form of the verb*.

VI. Sometimes the copula and complement do the work of a single verb; as, I *am of the opinion*; that is, *I believe*.

VII. The copula may be a verb-phrase; as, *He might have been chairman of the meeting. He should have been punished.*

VIII. Many verb-phrases in the passive voice are used as copulas; as, *He was elected chairman. He was considered honest.*

The *object* of a transitive verb is the word or group of words which shows what the action expressed by the verb affects. It is always a noun-term. In form it may be a *word*, a *phrase*, or a *clause*; as, *The mother loves her child. He likes to read. Columbus proved that the earth is round.*

### Unlike Uses of Complements and Objects.

TO THE TEACHER: The pupil should be trained to see at a glance the use of a grammatical term. A complement, whether a word, a phrase, or a clause, completes the verb by referring to the subject. An object, whether a word, a phrase, or a clause, completes the meaning of the verb by showing what the action expressed by the verb affects. A complement is an attribute, a descriptive element, logically an adjective. An object is a noun, a modifier of the verb, it limits the verb. A few illustrations will make these facts clear.

Complements: 1. It is *I*. 2. It is *she*. 3. The milk is *sour*. 4. He is *dead*. 5. She is *in poor health*. 6. The coin is *of value*. 7. John seems *to be angry*. 8. He is *in much pain*. 9. To love is *to live*. 10. Seeing is *believing*. 11. The home is *wherever the heart is*. 12. Your friend is *whoever needs your help*. 12. The belief is *that he is guilty*.

Objects: 1. He saw *me*. 2. I saw *her*. 3. I like *him*. 4. He loves *to study*. 5. She learned *to think*. 6. He said, "*Come here, John.*" 7. I believe *that every one is the architect of his own fortune*.

In the following sentences the pupil will pick out (1) the verb-term; (2) the complement or object; (3) if the verb-term is completed by an attribute (complement), he will show that it refers to the subject; (4) if the verb-term is completed by an object (complement), he will explain that it shows what the action expressed by the verb affects.

1. He is industrious.
2. She seems impatient.
3. He seeks fame.
4. The teacher said, "To-morrow I shall explain this principle more fully."
5. He is in doubt.
6. God said, "Let there be light."
7. His purpose was to surprise the enemy.
8. John became studious.
9. Learn to economize the value of time.
10. Franklin said, "Take care of your dimes, dollars will take care of themselves."
11. Believe that man is immortal.
12. To purloin is to steal.
13. Another mistake in relation to happiness is that we make provision only for the present world.
14. That letter is h.
15. The question is, who will put the bell on the dog.
16. "Talent is something, but tact is everything."
17. The tree is tall.
18. He was my friend.
19. He ordered the soldiers to march.
20. The order was to march at once.
21. To obey is to enjoy.
22. His desire is to obey.
23. He likes to obey.
24. The velvet feels smooth.
25. I am in a hurry.



**Test Questions.—Sentence-Making.**

1. What is meant by the word *copula* in grammar?
2. In what important respect does a copula verb differ from an attributive verb?
3. In how many ways may the complement of a verb refer to the subject of the sentence?
4. What does the adjective complement denote?
5. In each of three simple sentences, use a different adjective complement, word-form.
6. In each of two simple sentences, use an adjective complement, phrase-form.
7. What does a noun complement denote?
8. In the first of three sentences, use a noun complement, word-form; in the second, a noun complement, phrase-form; in the third, a noun complement, clause-form.
9. In the first of three sentences, use a noun-term, word-form, as the object of a verb; in the second, use a noun-term, phrase-form, as the object of a verb; in the third, use a noun-term, clause-form, as the object of a verb.
10. Introduce an adjective complement with *in*, with *of*.
11. Introduce a noun complement, clause-form, with *that*, with *where*, with *how*.
12. Use as objects of verbs clauses introduced by *that*, *where*, *with*, *how*.
13. In each of three sentences, use a different attributive verb, and show that each verb is equal in meaning to copula and complement.
14. Show that the complement of a copula verb is the significant predicate element.
15. State the difference between the noun complement of a copulative verb and the object of a transitive verb.



## EXERCISE XIII.

### Peculiar Uses of Nouns and Adjectives.

A word has a *peculiar use* when it varies, in construction, from its usual *classification, meaning, or relation*.

1. A noun so related to a verb as to show *to* whom or *for* whom an act was performed is called an *indirect object*; as, 1. He gave his *son* a watch. 2. Please find *Mary* a better pen. 3. He made the *captain* a hat.

2. A noun so related to the object of a verb as to describe it, is called an *objective attribute*; as, 1. They chose her *queen*. 2. He called him a *coward*.

3. A noun used like an adverb to denote *time, distance, value, weight, etc.*, is called an *adverbial objective*; as, 1. He waited an *hour*. 2. He walked a *mile*. 3. The coal weighed a *ton*. 4. The fish was worth a *dollar*.

4. A noun used as the object of an intransitive verb is called a *cognate object*; as, 1. He looked a last *look*. 2. He ran a *race*. 3. He dreamed a *dream*.

5. A noun used with a participle and known as the *nominative absolute* is the subject of an abridged adverbial clause; as, 1. The *battle* being over, the army was disbanded. When the battle was over, the army was disbanded. 2. The *rain* having ceased, we resumed our journey. When the rain had ceased, we resumed our journey.

1. An adjective joined to a verb that expresses *condition or motion* modifies both the subject and the predicate, and

is called an *adverbial, predicate adjective*; as, 1. He came *running*. 2. He died *shouting*. 3. The sun shines *bright*.

2. An adjective joined to a verb in such a way as to qualify the direct object of the verb is called an *objective attribute*; as, 1. She wiped the dishes *dry*. 2. He painted the house *red*. 3. He made the stick *straight*.

3. An adjective that follows the noun it describes is called an *appositive adjective*; as, 1. She, *dying*, gave it to me. 2. The man, *beaten*, fled.

4. An adjective is often used as a noun; as, 1. The *brave* deserve the *fair*. 2. Choose the *true*, the *beautiful*, and the *good*.

TO THE TEACHER: This is the proper place to construe other unusual expressions found in the writings of distinguished authors. Require the pupils to give the construction of the words, phrases, and clauses printed in italics in the following sentences:

1. *Come*.
2. The man was *without power to move*.
3. The clouds hang *heavy and low*.
4. The milk seems *sour*.
5. Jack has worn his shoes *thin*.
6. They elected him *mayor*.
7. She came to the house *weeping*.
8. Peter, *the hermit*, lived in a cave.
9. I am glad *of it*.
10. *While* away your time.
11. The doctors pronounced the disease *incurable*.
12. *As* the tree falls, *so* it must lie.
13. Tenderly her blue eyes glistened, *long time ago*.
14. He is sorry *for what he has done*.
15. She wrings the clothes *dry*.

16. The owl is a nocturnal bird, *pursuing its prey by night and sleeping during the daytime.*

17. *To carry care to bed* is to sleep with a pack on your back.

18. *There* Honor comes, a pilgrim gray,

To deck the turf that wraps their clay.—*Collins.*

19. The Spartans called their slaves *Helots.*

20. I found the urchin, *Cupid, sleeping.*

21. *O strong hearts and true!* not one went back in the “Mayflower.”

22. Silently, *one by one*, in the infinite meadows of heaven,

Blossomed the lovely stars, *the forget-me-nots of the angels.*

23. The ruby-throated humming-bird—the *loveliest one of the whole family*—is a native of the Southern States.

24. *Blessed* is he who has found his work ; let him ask no other blessedness.—*Carlyle.*

25. Up rose old Barbara Frietchie then

*Bowed* with her four score years and ten.—*Whittier.*

26. The soldiers nicknamed Jackson “*Old Hickory.*”

27. *To hear* is to learn.

28. He ran a *mile.*

29. *Seeing* is believing.

30. *Stars* shine on.

31. He made the *captain* a coat.

32. *Seeing* a crowd in the street, he ran to the door.

33. The spider, *spinning his web*, was an inspiration to Bruce.

34. The man, *resting* by the roadside, found a purse.

35. On the quarter-deck of the flag-ship stood Admiral Sir John Narborough, *the first seaman in all England.*

36. He was elected *President* of the United States.

37. My little family were gathered around a *charming* fire, *telling* stories of the past and *laying* schemes for the future.

38. *See* here, my son.

39. *To retreat* was difficult ; *to advance*, impossible.

40. *Firing a gun* is dangerous sometimes.

41. The sun appears *to beat* in vain at the casements.

42. I wished *to enter college* and hoped *to receive aid* from my uncle.

43. Who has not heard the *crying* of children?

44. This is the factory *where* my brother works.

45. The prisoner was sent back to the place *whence* he came.
46. *Many* are called, but *few* are chosen.
47. *Which* one do you want?
48. He gave his *son* a book.
49. *John*, shut the door.
50. *Loving* is *living*.
51. I want him *to go home*.
52. Grant, *the silent man*, was a great general.
53. Earth's highest station ends in, "*Here he lies.*"

### Test Questions.—Sentence-Making.

1. When has a word a peculiar use?
2. In how many ways may a noun be related to a verb?
3. What is meant by the phrase *objective attribute*?
4. Show that a noun used as the indirect object of a verb is really the object of a preposition understood.
5. What is meant by *cognate object*? Illustrate.
6. In each of three sentences, use a noun as the indirect object of a verb.
7. Use a noun as an objective attribute.
8. Use a noun as an adverbial objective.
9. Use a noun as a cognate object.
10. In each of three sentences, use a noun as an absolute nominative, and show that a noun so used is the subject of an abridged, adverbial clause.
11. In each of three sentences, use an adjective to modify both the subject and the predicate.
12. In each of three sentences, use an adjective as an objective attribute.
13. Use two adjectives appositively.

## EXERCISE XIV.

### Verbals.—Infinitives.—Participles.

Besides the inflected and asserting forms of the verb already given, there are two kinds of words called **verbals** derived from every principal verb. They are not really verbs, because they do not *assert* anything; they merely express action in a general way. They are used as *nouns* and *adjectives*, and are called *infinitives* and *participles*.

#### Infinitives.

An **infinitive** is the form of a verb having the properties of a noun and a verb.

**Infinitives** are verbal nouns,—that is, they have the construction of nouns; as, 1. *To do* good was his aim. 2. He likes *to read* Latin. 3. *Walking* is good exercise. 4. *Seeing* is believing.

**Infinitives** are of two classes,—root infinitives and participial infinitives.

The **root infinitive** is the simplest form of the verb; as, love, live, go, work.

The **participial infinitive** ends in *ing*; as, loving, living, going, working.

Infinitives, like finite verbs, may take:

1. **Adverbial modifiers**; as, Resolve to live *honorably*. We expect to start *in the morning*. We intend to go *when our friends arrive*.

2. Objects ; as, To help *others* is a duty. The man seems to believe *what he says*.

3. Complements ; as, The boy seems to be *studious*. His one desire is to become a *soldier*.

An infinitive phrase may be used as :

1. The subject of a verb ; as, *To err* is human. *To watch* him is his duty.

2. The object of a verb ; as, We wish *to study geography*. Learn *to labor* and *to wait*.

3. The complement of a copulative verb ; as, To see is *to believe*. All we want is *to be set* free.

4. An adjective ; as, A desire *to learn* is commendable. Air *to breathe* is a necessity.

5. An adverb ; as, He studied *to learn*. I was sorry *to miss* him.

6. The object of a participle ; as, Fearing *to start*, we waited too long. The mother, trying *to rescue her child*, lost her own life.

NOTE.—An infinitive phrase used as the object of a participle has the construction of an abstract noun in the objective case.

7. The object of a preposition ; as, He is about *to join the army*. He is willing to do anything but *(to) work*.

NOTE.—An infinitive phrase used as the object of a preposition has the construction of an abstract noun in the objective case.

8. In apposition with a noun ; as, Delightful task ! *to rear the tender thought*. A wise decision—*to decide impartially*.

NOTE.—An infinitive phrase is in apposition with a noun when it means the same thing as the noun.



9. With an assumed subject, as the object of a verb ;  
as, We expected *him to come*.

NOTE.—The simple infinitives include the root of the verb, called the root infinitive, and the infinitive ending in *ing*, called the participial infinitive ; as, Root-infinitives : *give, have, be* ; Participial infinitives : *giving, having, being*.

### Participles.

A participle is the form of a verb having the properties of an adjective and a verb.

Participles are verbal adjectives—that is, they have the construction of adjectives ; as, 1. The man, *skating* on the ice, is my brother. 2. He has a library *filled* with rare books. 3. John, *having recited* all his lessons, went to the country.

There are two participles,—the present participle and the past participle.

The present participle ends in *ing* ; as, I saw a man *walking* in the meadow. People, *living* in a busy city, long for a quiet country home.

The past participle ends in *d, n, or t* ; as, John, *having recited* his lesson, went to the country. *Having been driven* from home, he enlisted in the army. He, *having slept* too late, missed the train.

A compound participle consists of *being, having, or having been*, and a present or past participle placed after it ; as, Cæsar, *having sent* forward his cavalry, followed. *Having finished* his speech, he sat down.

Participles are often used as attributive adjectives ; as, Her *charming* voice captured the audience.

A participle may be used as a simple predicate adjective ; as, He is *fatigued*. He is *deserted*.

NOTE.—A simple participle used as a predicate adjective does not form with the verb a verb-phrase, but is a predicate adjective merely, and should be parsed like any other qualifying adjective.

Participles are often used as nouns ; as, He spoke of the *living* and the *dead* ; the *tempted* and the *tried* ; the *lost*, *buried*, and *forgotten*.

A participle, in its appropriate use, takes the place of an adjective clause ; as,

And children *coming* home from school  
Look in at the open door.

And children that come home from school look in at the open door.

Up rose old Barbara Frietchie then,  
*Bowed* with her fourscore years and ten.

Then up rose old Barbara Frietchie, who was bowed with her fourscore years and ten.

The *attributive complement* of a participle qualifies the word that the phrase limits ; as, Being *tired*, I decline. Having been *ill*, he was unable to go.

The *substantive complement* of a participle is in apposition with the noun that the phrase limits ; as, John, being a *hero*, saved the child. He, having been a *merchant*, took an invoice, or account of stock.

A participle may do the work of both an adjective and an adverb in the same sentence ; as, He came to the house *crying*. The tree stands firmly *rooted* in the soil.

Participles may take :

1. **Adverbial modifiers** ; as, Walking *rapidly*, he soon completed his journey. Reading *without reflection* profits us little. The steamer is lying *where we saw it yesterday*.

2. **Objects** ; as, Expecting *to see you*, I did not write. Having stated *that Grant won the battle*, he retired.

3. **Complements** ; as, Being *sleepy*, I retired early. John, being a *hero*, did his duty.

A participle may be used with a noun or a pronoun in the absolute construction ; as, The signal *being given*, the class was excused. The weather *permitting*, we shall go home to-morrow.

A participle, or a participial phrase, may be used as an adjective ; as, We visited a *ruined* castle. *Running* water does not stagnate. The garrison, *expecting reinforcements*, refused to surrender.

The participial infinitive and the infinitive with *to* have, in part, the same uses. Both may be used (1) as the *subject* of a verb ; as, *Seeing* is believing. *To see* is to believe ; (2) as the *object* of a verb ; as, He likes *travelling*. He likes *to travel* ; (3) as the *complement* of a copulative verb ; as, Seeing is *believing*. *To see* is *to believe*.

**NOTE.**—When derived from a transitive verb, the infinitive in *ing* can govern an object, and is then called a gerund. It is the same in form as the imperfect participle, but the two are entirely unlike in use ; the participle is a verbal adjective, and the gerund is a verbal noun.

On account of their twofold nature and manifold uses, verbals are regarded as the most difficult subjects treated in grammar. It must be remembered that an infinitive is

a verb-noun, a participle, a verb-adjective. These forms are nouns and adjectives derived from verbs. An infinitive expresses in noun-form the *act* that the verb asserts; as, He *gives*; *gives* expresses an assertion, but the action itself is expressed by the phrasal infinitive *to give* or by the participial infinitive *giving*. It is clear that *to give* and *giving* are the names of actions, hence they are nouns.

A participle has the signification of a verb, but the construction of an adjective; as, We found him *lying* on the ground. *Lying* has the signification of a verb, but is used as an adjective. We will now illustrate the most important uses of these two derivative words. A careful study of this *Exercise* should make every construction of infinitives and participles clear.

**Infinitives.**—The infinitive or verb-noun has three forms : 1. The form without the sign *to* ; as, I *work*. 2. The phrasal form with the sign *to* ; as, *To work* is a duty. 3. The form in *ing* ; as, *Working* is honorable.

The phrasal infinitive may be used to complete the meaning of nouns, adjectives, verbs, and adverbs. In these uses it may be regarded as a complementary infinitive and parsed or construed as a unit. It is the complement to the word it limits ; as, 1. Mary came *to see us*. 2. He rejoiced *to hear of it*. 3. Give me something *to eat*. 4. Henry has a fine horse *to sell*. 5. She was glad *to see you*. 6. He is ready *to start*. 7. John was not strong enough *to lift it*. 8. He came too late *to catch the train*.

The phrasal infinitive, preceded by a noun or a pronoun in the objective case, forms with the noun or the pronoun a substantive phrase. The whole group may be regarded as the object of the verb, or the noun or the pronoun may

be regarded as the grammatical object and the infinitive as a complementary infinitive ; as, 1. He invited John to come. 2. I asked him to go. In 1, *John to come* is the logical object ; *John* the grammatical object ; *to go* the complementary infinitive. In 2, *him to go* is the logical object ; *to go* the complementary infinitive. 3. I want him to be good. *To be* joins the adjective *good* to *him*, the word which the adjective limits. 4. I wish him to become a lawyer. *To become* joins the noun *lawyer* to the pronoun *him*, with which it is in apposition. Logically the analysis is complete when we say that *I* is the subject, *wish* the verb, and *him to become a lawyer* the object. 5. He appears to be contented. *To be contented* is the complement of the copulative verb *appears*. *Contented* is used as a predicate adjective, joined to *He* by *appears to be*. 6. He desires me to be fashionable. *To be* joins *fashionable* to the pronoun *me*, the word which *fashionable* limits. Or regard *to be* as the complementary infinitive limiting *me*. 7. We are about to close this lesson. The infinitive phrase, *to close this lesson*, is the object of the preposition *about*. 8. It is profitable to read good books. The infinitive phrase, *to read good books*, is the logical subject of the sentence, *it* being merely the representative subject.

The infinitive noun in *ing* may be limited by a noun or a pronoun in the possessive case ; as, I was surprised at *John's* being absent. I have no faith in *his* keeping his promise. It may be used wholly as a noun with *the* preceding and *of* following it ; as, *The* reading *of* the verdict required an hour.

**Participles.**—The participle, or verb-adjective, as a verb expresses action, as an adjective it limits a noun or its



equivalent. A few examples should make these facts clear.

1. *Seeing* the boy fall, I picked him up. *Seeing* is used as an adjective and as a verb. As an adjective it modifies *I*; as a verb it takes the object *boy*. 2. I saw a man *walking* in the garden. *Walking* is used as an adjective and as a verb; as an adjective it limits *man*; as a verb it is modified by the adverbial phrase *in the garden*. 3. I felt my heart *beating faster*. *Beating* is the objective complement modifying heart. *Faster* tells how his heart beats, hence it is an adverb of manner.

The possessive case should be used with the participle where possession is denoted; as, "There is no question in regard to Mr. Lowe's having received a majority of the votes." Not, "There is no question in regard to Mr. Lowe having received a majority of the votes." Again, "The man's having been seriously injured prevented him coming to-day."

The present participle is used in the progressive form of the verb; as, The farmer *is ploughing* the field; the past participle in the perfect form of the verb; as, The farmer *had ploughed* the field; the passive participle in the passive form of the verb; as, The field *was ploughed* by the farmer.

NOTE.—Verbals do not have definite tense signification. They show the act as indefinite, progressive, or perfected. They assert action in a general way without limiting the action to any time, or asserting it of any subject. They express tense as present, past, or future relatively to the time of the principal verb.

In order to distinguish the present participle from the participial infinitive, the infinitive ending in *ing*, we must



remember that the former is used in the sense of an adjective, the latter in the sense of a noun ; as, 1. People, *living* in cities, often long for the quiet of a country home. 2. He finds no pleasure in *living*. In sentence 1, *living* is used as an adjective ; in sentence 2, *living* is used as a noun. Use, not form, determines the part of speech to which a word belongs in a given sentence.

### Parsing.

In parsing an *infinitive*, tell (1) whether it is *simple* or *participial* ; (2) its *principal parts* ; (3) its *construction*, whether *nominative* or *objective*, with reason.

MODEL I.—*To see* the sun is pleasant. *To see* is a simple, present infinitive, transitive. Principal parts, *see, saw, seen*, and is used as a noun, subject of the proposition.

MODEL II.—I like *to see* the sun. *To see* is a simple, present infinitive, transitive. Principal parts, *see, saw, seen*, and is used as a noun, object of the verb *like*.

MODEL III.—He, *hoping to be healed* of the disease, went to Hot Springs, Arkansas. *To be healed* is an infinitive phrase, present, passive infinitive of the verb *heal*. Principal parts, *heal, healed, healed*. It is used as a noun, object of the participle *hoping*.

MODEL IV.—*Walking* is good exercise. *Walking* is a participial infinitive, present, active, intransitive. Principal parts, *walk, walked, walked*. It is used as a noun, subject of the proposition.

Parse the infinitives in the following sentences :

1. I prefer to walk.
2. I do not seem to understand you.
3. I swore never to reveal the hiding-place.
4. To be good is to be happy.

5. Pardon my asking if you like to read.
6. I begin to understand you.
7. We believed the story to be false.
8. We suppose it to be him.
9. And fools, who came to scoff, remained to pray.
10. It is wiser for us to make the attempt alone.
11. I knew him to be a fraud.
12. To love is to live.
13. I am about to close this recitation.
14. Why stay we on earth except to grow ?

In parsing a *participle* tell (1) whether it is *simple* or *compound*, *present* or *past*, *active* or *passive*; (2) the *verb* from which it is formed, with *principal parts* of the verb ; (3) the *construction*.

**MODEL I.**—*Immured* in cypress shades a sorcerer dwells. *Immured* is a simple, passive participle from the verb *immure*. Principal parts, *immure*, *immured*, *immured*, and, like an adjective, it limits sorcerer.

**MODEL II.**—*Having lost* the game, the players disbanded. *Having lost* is a compound participle, perfect or past of the verb *lose*. Principal parts, *lose*, *lost*, *lost*. It is used as an adjective qualifying the noun *players*.

**MODEL III.**—John, *having been called*, went to the front. *Having been called* is a compound participle, passive, from the verb *call*. Principal parts, *call*, *called*, *called*. It is used as an adjective qualifying the noun *John*.

Parse the *participles* in the following sentences :

1. Here are letters announcing his return.
2. The rain came pouring down in torrents.
3. His having been absent makes it difficult for him to keep up.
4. Being occupied with very important matters, he had no leisure to see us.
5. We used to live in the adjoining house, fronting the park.

6. Our guest, offering assistance, was accepted among the number.
7. Having been driven from home, he enlisted in the army.
8. During the storm, we saw an oak shattered by a thunderbolt.
9. He, stooping down, and looking in, saw the linen clothes lying, yet went he not in.
10. Being convinced of his guilt, we resolved to punish him.
11. Having declined the proposal, I went away.
12. By consulting the best authorities, he became learned.
13. The soul's dark cottage, battered and decayed,  
Lets in new light through chinks that time has made.

### Test Questions.—Sentence-Making.

TO THE TEACHER: The sentence-making exercises should cover only the most important uses of the grammatical terms. There are some things in grammar that every one must know, in order to express his thoughts concisely and clearly. There are many unimportant things which should be passed in the grammar grades, for details confuse and discourage young pupils. The sentence-making tests compel the pupil to review the text, to study the illustrative examples, and privileges the teacher to keep comparatively quiet during the recitation.

1. What is meant by the word *infinitive* in grammar?
2. Why are infinitives called verbal nouns?
3. Into how many classes are infinitives divided?
4. What is meant by the phrase *root infinitive*?
5. Why may infinitives take modifiers, objects, and complements?
6. What is meant by the word *participle*?
7. How many kinds of participles are there?
8. How does the present participle end?
9. How does the past participle end?
10. What is a compound participle? Illustrate.

11. State concisely and clearly the distinguishing difference between a finite verb and an infinitive.

12. State concisely and clearly the distinguishing difference between a participle and a verb.

13. Use a phrasal infinitive (1) as the subject of a verb ; (2) as the object of a verb ; (3) as the complement of a copulative verb ; (4) as an adjective ; (5) as an adverb.

14. Use an infinitive in *ing* (1) as the subject of a verb ; (2) as the object of a verb ; (3) as the complement of a copulative verb.

15. Show that a phrasal infinitive may be the logical subject of a verb with *it* as the anticipative subject.

16. Show that a phrasal infinitive may be in apposition with a noun.

17. Show that the phrasal infinitive and the infinitive in *ing* are frequently interchangeable.

18. Show that the infinitive in *ing* and the present participle are alike in form, but unlike in use.

19. Show that a phrasal infinitive may be the object of a preposition.

20. In each of three sentences, use a participial phrase as an adjunct of the subject of a verb.

21. In each of three sentences, use a different form of the noun-term as the object of a participle.

22. In each of three sentences, use a different form of the adverb-term as a modifier of a participle.

23. In each of two sentences, use an adjective as the complement of a participle and point out its use in the phrase.

24. In each of two sentences, use a noun as the complement of a participle and point out its use in the phrase.

## EXERCISE XV.

### Varied Uses of Words.

This is a convenient place to review the uses of several puzzling words that have, at different times, the force of two or more different parts of speech. In English a word does not belong exclusively to a single class or part of speech. The part of speech to which a word belongs in a particular sentence depends upon its use in that sentence. That is, the same form of a word may be used as several parts of speech. The master-key that unlocks every profitable system of teaching grammar is *therefore*, not *because*. What part of speech a word is cannot be determined at sight, but only by its connection and dependence. A pupil should be taught first to see what a word does in the sentence, then to infer what part of speech it is.

In the sentence, "Black is a color," the word *black* is the subject of the sentence, *therefore* it is a noun. In the sentence, "John is a black boy," the word *black* limits a noun, *therefore* it is an adjective. In the sentence, "Black my shoes," the word *black* expresses action, *therefore* it is a verb. Almost any part of speech may be used as a verb. Thus, *man* is a verb in the sentence, "Man the boat. *Up*, usually a preposition, is a verb in the sentence, "Up with the flag." *Black*, usually an adjective, is a verb in the sentence, "Black your shoes." *While*, usually an adverb, is a verb in the sentence, "While away the time."



The following brief survey of the words most widely used as two or more parts of speech shows that use decides classification :

**All.** *All* may be (1) a noun ; as, He lost *all*. (2) An adjective ; as, *All* men are mortal. (3) An adverb ; as, His cheeks were *all* pale.

**As.** *As* may be (1) a relative pronoun ; as, Such *as* I have, give I unto thee. (2) A conjunctive adverb of *time* ; as, I arrived *as* he was taking his leave. (3) A conjunctive adverb of manner ; as, Speak *as* you think. (4) An adverb of degree ; as, You are *as* old *as* I am. (5) A preposition ; as, His place *as* a thinker is difficult to fix. (6) Part of a phrase ; as, *As* to that matter, he was silent.

**Both.** *Both* may be (1) an adjective ; as, *Both* methods are good. (2) A correlative conjunction ; as, He is *both* virtuous and wise.

**But.** *But* may be (1) a conjunction ; as, He is not sick, *but* faint. (2) A preposition ; as, They gave all *but* one. (3) an adverb ; as, If they kill us, we shall *but* die. (4) A relative pronoun ; as, There is no sailor *but* is superstitious. This means there is not a sailor who is not superstitious.

**Considering.** *Considering* may be (1) a participle ; as, Loudon carefully *considering* the offer decided to accept it. (2) A preposition ; as, *Considering* the difficulties, the journey was quickly made. (3) A gerund ; as, His time was occupied with *considering* the affairs of state.

**No.** *No* may be (1) a limiting adjective ; as, He had *no* more money. (2) An adverb ; as, He is there *no* longer. (3) An independent adverb ; as, *No*, I will never consent.



**Only.** *Only* may be (1) an adjective ; as, The *only* lesson heard was reading. (2) An adverb ; as, I wrote *only* to amuse myself. (3) A conjunction ; as, It is the right kind, *only* it is too small.

**So.** *So* may be (1) an adverb of manner ; as, Do it *so*. (2) A subordinate conjunction ; as *So* he can gain his point, he does not care. (3) A substitute for an expression ; as, I am in earnest, but he is more *so* = *in earnest*.

**That.** *That* may be (1) a relative pronoun ; as, The man *that* I met was the teacher. (2) An adjective pronoun ; as, *That* is what I mean ; (3) An adjective ; as, *That* book belongs to me. (4) A substantive conjunction ; as, I knew *that* he would soon retire. (5) A conjunction of purpose ; as, He died *that* we might live.

**What.** *What* may be (1) a relative pronoun ; as, It is *what* (*that which*) I wanted. (2) An interrogative pronoun ; as, *What* (*things*) do you want ? (3) An interrogative adjective ; as, *What* excuse does she make ? (4) An interjection ; as, *What !* Have you come at last ?

**Which.** *Which* may be (1) a relative pronoun ; as, The horse *which* I rode. (2) An interrogative pronoun ; as, *Which* did you take ? (3) An interrogative adjective ; as, *Which* horse did you buy ?

**Yet.** *Yet* may be (1) an adverb ; as, The deed was made *yet* darker by his profession of friendship. (2) A coördinate conjunction ; as, "*Yet* I say unto you that even Solomon in all his glory was not arrayed like one of these."

**As—As** denotes a comparison of equality ; as, John is *as* old *as* William (is old). The first *as* modifies old, hence

it is an adverb. The second *as* introduces a subordinate clause, hence it is a conjunction.

**So—As** denotes a comparison of inequality ; as, John is not *so* old *as* William (is old). In this sentence *so* modifies the adjective old, hence it is an adverb. *As* introduces a subordinate clause, hence it is a conjunction.

### Phrase Combinations.

Certain phrases or combinations become idiomatic and practically inseparable. Their meaning and force are lost in trying to separate or analyze them. To study and accept these idiomatic forms is far more useful than to try to adjust every word to its proper class and rule of construction. Even classical scholars and technical grammarians do not always agree upon the classification and construction of peculiar and idiomatic expressions. The difference in opinion in regard to the case of a noun is often of small moment, but it is very important that the use of the word or expression should be clearly understood. The difference between *tweedle dum* and *tweedle dee* is not a vital one.

*The following are the most important combinations :*

1. *A noun with a verb ;* as, The *steak eats* well. The *sentence reads* well. In each of the foregoing sentences the verb is used passively. In a similar way we have the progressive form ; as, The house *is building*. Potatoes *are selling* high.

2. *A double object, a noun and an adjective ;* as, Lay the *head low*. Drink the *cup dry*. Bake the *bread brown*. Plough the *furrow deep*. In the foregoing it is clear that the adjective is an attributive object.

3. *An adjective with a verb* ; as, *He walks lame. He came late.* Here the adjectives clearly belong to the subjects, but modify the verbs.

4. *A preposition with a verb* ; as, *He should act up to the contract. I want to go over with him.* If taken alone the preposition is an adverb ; if joined to the verb as part of the verb-term, the term is a unit.

5. *A preposition with a preposition*, a preposition phrase, not a prepositional phrase ; as, *He went over and over the lesson. By and by he will do better. We looked through and through the book.* These are inseparable adverbial phrases ; they are units and cannot be analyzed.

6. *A preposition with an adjective* ; as, *In vain he tried to solve the problem. At first I believed he would win the prize. At least he deserves our thanks.* The foregoing are inseparable adverbial phrases.

7. *Two or more prepositions without a conjunction* ; as, *He came out into the yard. He went up to within a foot of the stove.* Regard the first preposition as an adverb. Occasionally both prepositions must be regarded as adverbs ; as, *The rules must be lived up to.* The whole subject was gone over with. These adverbs must be regarded as units. There is no law of language that forbids closing a sentence with a preposition.

8. *Two or more conjunctions*, an inseparable conjunction phrase ; as, “*Now when* these things were first ordained, the priests went always into the first tabernacle.” “*Nor yet that* he should offer himself often.”

## EXERCISE XVI.

### **The Sentence. — Subject. — Predicate. — Principal, Subordinate, and Independent Elements.**

#### **Sentence.**

Every sentence, however long, logically has but two parts, —a subject and a predicate.

#### **Subject.**

The **subject** of a sentence is the part about which something is said ; as, 1. *The laws of nature* are the thoughts of God. 2. *Helping others* helps ourselves. 3. *That the earth is round* is admitted.

#### **Predicate.**

The **predicate** of a sentence is the part that expresses what is said about the subject ; as, 1. The laws of nature *are the thoughts of God*. 2. Helping others *helps ourselves*. 3. That the earth is round *is admitted*.

The **bare** or **grammatical subject** of a sentence is the word that denotes the person or the thing about which some assertion is made ; as, The *laws* of nature are the thoughts of God. 2. The *birds* of this region will return in the spring. 3. The *pupils* of this class who are attentive will improve.

The **bare** or **grammatical predicate** is the predicate verb or verb-phrase that expresses what is asserted of the subject ; as, 1. The laws of nature *are the thoughts* of God. 2.

The birds of this region *will return* in the spring. 3. He *should have gone* on the morning train.

The *bare* or *grammatical subject* together with its modifiers is called the *complete* or *logical subject*; as, 1. *The real difference between men* is energy. 2. *The oil in the lamp* mounts high in the wick. 3. *The moaning of the prisoners who are in the penitentiary* was heard at midnight.

The *bare* or *grammatical predicate* together with its complement and modifiers is called the *complete* or *logical predicate*; as, 1. *Heaven from all creatures* hides the book of fate. 2. The young man *likes to work*. 3. He *was a very distinguished American orator*.

### Principal Elements.

The **principal elements** of a sentence are the parts that make the unqualified assertion; as, 1. *The blue face of ocean* smiled. 2. *The blind poet to whom he referred* was *Milton*. 3. *A small leak may sink* the largest ship.

### Subordinate Elements.

The **subordinate elements** of a sentence are the modifiers of the principal elements; as, 1. *The blue face of ocean* smiled. 2. *The blind poet to whom he referred* was Milton.

### Independent Elements.

The **independent elements** of a sentence are the words and phrases that are not grammatically related to the sentence with which they stand; as, 1. *James*, hear me. 2. I think, *my dear old friend*, you are wrong. 3. You know, *come what may*, I will not forget you. 4. Religion, *who can doubt it*, is the noblest of themes.

1. Classify the following sentences. State kind: (1) with regard to use; (2) with regard to structure.

2. Pick out (1) the bare subject; (2) the bare predicate; (3) the unqualified assertion; (4) the complete or logical subject; (5) the complete or logical predicate.

3. Pick out (1) the modifiers of the subject; (2) the modifiers of the predicate.

4. Pick out the independent elements and tell why they are independent.

1. The human heart refuses to believe in a universe without a purpose.—*Kant*.

2. To neglect the education of the country boys and girls is to invite a terrible national danger.—*Richard Edwards*.

3. Now the bright morning star, day's harbinger, comes dancing from the east.—*Shakespeare*.

4. It is irrational to pass by the moral and religious nature of children in our scheme of education.—*Newton Bateman*.

5. When you doubt, abstain.—*Zoroaster*.

6. Earth's highest station ends in, "Here he lies."

7. A friend is a person with whom I may be sincere.—*Emerson*.

8. Truth is the property of no individual, but is the treasure of all men.—*Emerson*.

9. That you have been deceived is clear.

10. Things are not what they seem.

11. The fact that he was beaten could not be denied.

12. You must study diligently, if you would succeed.

13. Help me, Cassius, or I will sink.

14. Be quiet! there is no danger.

15. The teacher, smiling slightly, corrected my mistake.

16. The lioness when hungry will watch noisily for her prey.

17. After long, heavy rains some rivers become so high that they overflow their banks.

18. When she passed, it seemed like the ceasing of exquisite music.



19. The house standing on the hill is rented.
20. They that are whole need not a physician.
21. By the way, I saw your friend yesterday.
22. Thy rod and thy staff, they comfort me.
23. We were sitting by the window when the clock struck nine.
24. Where he is buried has never been discovered.
25. It is a strange thing how little people know about the sky.

### Test Questions—Sentence-Making.

1. What is meant by the phrase *elements of a sentence*?
2. How are the elements of sentences classified?
3. What is meant by the phrase *principal elements*?
4. What is meant by the phrase *subordinate elements*?
5. What is meant by the phrase *independent elements*?
6. What is meant by *complete or logical subject*?
7. What is meant by *complete or logical predicate*?
8. Compose a sentence whose subject is modified by a word, a phrase, a clause.
9. Compose a sentence whose predicate is modified by a word, a phrase, a clause.
10. Compose sentences whose predicates consist (1) of a copulative verb and an adjective ; (2) of a copulative verb and a noun.
11. Compose sentences whose predicates consist (1) of a copulative verb and a phrase ; (2) of a copulative verb and a clause.
12. Compose sentences whose predicates consist (1) of a transitive verb and its object (word-form); (2) of a transitive verb and its object (phrase-form); (3) of a transitive verb and its object (clause-form.)

## EXERCISE XVII.

### Twelve Rules of Syntax.

**Syntax** is that part of grammar which treats of the construction of sentences and the proper arrangement of words in sentences. It treats of the *agreement*, *government*, and *position* of the elements of a sentence.

**Agreement** is the similarity of the parts of speech in their properties ; as, a plural noun and a plural verb are said to agree in number ; a masculine pronoun referring to a noun of the masculine gender as its antecedent is said to agree with it in gender.

**Government** is the power that some parts of speech are said to have in determining the properties of others ; as, a preposition requires its object to be in the objective case ; a transitive verb requires that its object shall be in the objective case ; a plural subject demands a plural verb.

**Position** is the place that words properly occupy with respect to other words of the sentence.

This general agreement, expressed in the form of a statement, is called a **Rule of Syntax**. In English there are comparatively few changes in form to denote agreement. The construction of the sentence depends, not upon word-forms, but upon the laws of order and reason. A few general principles govern the grammatical construction of the words in a sentence. Of these, the following ten are the most important :

**TO THE TEACHER:** Experience proves that a formal, memory knowledge of the rules which govern the use of pure English will not dislodge the use of incorrect constructions and verbose and careless expressions. The use of correct forms becomes a habit only through long and persistent effort of the will. No amount of parsing and analysis will materially change the forms used in expressing original thought. Revision is the only sure remedy for incorrect and indirect statements.

**Rule I. The verb agrees with its subject in person and number.**

This rule is violated by using a plural verb with *every one, each, any one*.

*Violation.* Every one we knew were going.

*Correction.* Every one we knew was going.

It is violated by using a plural verb with a subject plural in form but singular in meaning.

*Violation.* The news have arrived.

*Correction.* The news has arrived.

**Rule II. The subject of a finite verb is in the nominative case.**

This rule is violated by using the objective case after *as* or *than*.

*Violation.* You knew this as well as me.

*Correction.* You knew this as well as I (did).

**Rule III. Two or more singular subjects connected by and require a plural verb.**

*Violation.* Time and tide waits for no man.

*Correction.* Time and tide wait for no man.

**Rule IV. Two or more singular subjects connected by or or nor require a singular verb.**

*Violation.* John or Mary were in the wrong.

*Correction.* John or Mary was in the wrong.

*Violation.* Neither he nor she were invited.

*Correction.* Neither he nor she was invited.

Correct the following sentences :

1. He or his brother are guilty of the theft.
2. Neither John nor James walk to school.
3. The man or his brother sleep in the parlor.
4. Neither the husband nor his wife call at the office.

**Rule V. A pronoun used as the subject of a verb is in the nominative case.**

*Violation.* Him and me went to the theatre together.

*Correction.* He and I went to the theatre together.

Correct the following sentences :

1. He is taller than me.
2. She is further advanced than him.
3. She is not one whom I thought would do this.
4. Why won't father answer as well as me?
5. You and me will go together.
6. They that seek wisdom will be wise.
7. Is James as old as me?
8. Whom do you think called upon me this morning?
9. My brother is a better swimmer than him.
10. Such a man as him could never be President.

**Rule VI. Pronouns agree with their antecedents in person, number, and gender.**

This rule is often violated by using a plural pronoun in referring to *each*, *any one*, and *every one*.

*Violation.* Every one should attend to their own business.

*Correction.* Every one should attend to his own business.

Correct the following examples :

1. Not a boy of the entire class knew their own name.
2. If any pupil present is in favor of this, let them hold up their right hand.
3. Every one was looking out for themselves.
4. Each of the five children had a present to take to their home.
5. When he shoots a partridge, a woodcock, or a pheasant, he gives them away.
6. Each was the centre of their own world.

**Rule VII. An adverb modifies a verb, an adjective, or another adverb.**

This rule is often violated by using an adjective in place of an adverb.

*Violation.* He recited perfect to-day.

*Correction.* He recited perfectly to-day.

*Violation.* Deal gentle with him.

*Correction.* Deal gently with him.

Examine carefully the following sentences and *think* the adverbs into their proper places :

1. All that glitters is not gold.
2. We cannot deprive any one of merit wholly.
3. We have been disappointed greatly at your conduct.
4. We always should prefer duty to pleasure.
5. The planets are in motion perpetually.
6. They are nearly dressed alike.
7. He used to often come ; I wished to really know him.

The adverb is more frequently misplaced than any other part of speech. The most troublesome adverb is "only." The use of this adverb deserves particular attention.

*Violation.* I only have five dollars on hand.

*Correction.* I have only five dollars on hand.

The adverb should be placed before the adjective, the adverb, and the phrase which it modifies. It may be placed before or after the verb; as, 1. I have only three apples left. 2. They were dressed nearly alike. 3. He left early in the morning. 4. He walked slowly to town.

**Rule VIII. The object of a verb, a participle, or a preposition is in the objective case.**

This rule is violated by using the nominative case-form of a pronoun instead of the objective.

*Violation.* Who did you see yesterday?

*Correction.* Whom did you see yesterday?

*Violation.* Who did you intend this for?

*Correction.* Whom did you intend this for?

Correct the following sentences :

1. Who did he marry?
2. Who should I find but my cousin?
3. Will you let him and I sit together?
4. They that help us we should reward.
5. He that made the last speech the audience cheered.

**Rule IX. A predicate pronoun agrees in case with the subject which it qualifies.**

This rule is violated by using the objective case-form of the pronoun instead of the nominative.

*Violation.* It is me.

*Correction.* It is I.

*Violation.* They were them.

*Correction.* They were they.



Correct the following sentences :

1. I understood it was her.
2. Whom do you think I am ?
3. That it was him no one can doubt.
4. It may have been her.
5. It surely must be them.
6. Probably it will be me that he will call next time.
7. Here they come ! Yes, those are them.
8. I think it is them.

### **Rule X. Adjectives qualify nouns.**

This rule is frequently violated by using an adverb to qualify a noun.

*Violation.* He appears very handsomely in his costume.

*Correction.* He appears very handsome in his costume.

### **Rule XI. A noun expressing measure or time is in the objective case with an adverbial value.**

That is, it is an adverbial objective ; as, 1. He waited an *hour* = for an hour. 2. He died last *night* = during the night. 3. The pole was five *feet* long = in length.

### **Rule XII. A noun used to explain or identify another noun is in the same case by apposition.**

That is, a noun used to describe another noun has the logical value of an adjective clause ; as, Peter, the *hermit*, lived in a cave. Peter, who was a hermit, lived in a cave. Virginia was named in honor of Elizabeth, the virgin *queen*. *Hermit* is in the nominative case ; *queen*, in the objective.

## EXERCISE XVIII.

### Ten Things to be avoided in Construction.

In this manual we have space in which to refer to a few of the graver errors which are found in newspaper and magazine articles of to-day.

#### I.—Avoid unnecessary repetitions.

This caution is intended to guard young writers against needless repetition (1) of the same word ; (2) of the same idea. To repeat frequently the same word or the same idea is to confess to the use of a very limited vocabulary and a scarcity of ideas. Repetition, however, is not always censurable. Emphasis may require a repetition of the same word or the same idea.

#### II.—Avoid misapplication.

By misapplication is meant using words either with a wrong meaning or in a wrong connection.

TO THE TEACHER: Require the pupil to substitute the proper word for each word printed in *italic* in the following sentences :

1. I have bought the *balance* of the books.
2. We had ten pear-trees ; *neither* of them lived.
3. Which of these ten pencils will you take ? I will not take *either* of them.
4. He had *less* fruit trees than his neighbor.
5. It did not hurt me *any*.
6. If you will not *go* to me, I shall *come* to you.

7. I expect that *some* of the boys broke the sled.
8. Let him do *like* I do.
9. The teacher *learned* the pupils arithmetic.
10. Do you *love* strawberries?

### III.—Omit unnecessary words.

TO THE PUPIL: The use of unnecessary words is very common with young writers. You should carefully review what you write and strike out every word that does not add to the thought. Every unnecessary word weakens the statement. The habit of using superfluous words and incorrect forms of expression can be dislodged only in one way,—by revising your expressions, whether oral or written. Habit yields only to a fixed purpose and a methodical and persistent effort. What is called genius is often the product of great labor.

TO THE TEACHER: If most of the time now spent in many schools in reciting the facts of grammar were spent in expressing original thought, it would not be long until the average high school graduate could write a correct application for a situation, or express, in ten words, a ten-word message. He cannot do it now, although he has studied text-book grammar for years. He has declined nouns and pronouns, conjugated verbs, compared adjectives and adverbs, imprisoned sentences in diagrams, but still he cannot correctly describe an event nor state a fact in clean, concise English. No amount of memory cramming, no amount of formal blank-filling, no amount of mere recitation of grammatical definitions and rules will materially aid pupils in giving clear expression to their own thoughts. Pupils learn to write only in one way,—by writing. Parsing and analysis may serve them indirectly,—the former, by way of fixing what little there is of inflection and form; the latter, by way of exhibiting the structure of sentences.

This caution is violated in the following sentences :

*Violation.* A second round was fired again.

*Correction.* A second round was fired.

*Violation.* Before you write you must think what to say.

*Correction.* Before you write, think what to say.

### Examples for Correction.

1. He indorsed his name on the back of the check.
2. Every man on the face of the earth has duties to perform.
3. He looked for mistakes through the whole essay, but could find none.
4. The last picture was a very beautiful one.
5. She very seldom has her grammar lesson.
6. The last three months have brought an abundant plenty of rain.
7. When will the balloon ascend up?
8. Seaport towns on the Atlantic coast are the great marts for selling Western produce.
9. Thought and expression act and react upon each other mutually.
10. The ancient Romans wore a long, loose, untrammelled robe, which they called a toga.
11. He gave us a glowing description of his descent down into a coal-mine near Pittsburg, Pa.
12. For the first time he gazed upon the limitless expanse of the boundless prairie.
13. It is the universal desire of all in the grammar class to have a half-holiday.
14. Did you ever see that poor, old, widow woman?
15. By the Portuguese law every person is legally obliged to join the army.

Improve the following sentences :

1. Persons who are inclined to be quarrelsome are usually despised.
2. When he heard of the very dangerous position in which we were placed, he hastened at once to our relief.

3. Have you read "Little Men"? It was written by Louisa Alcott.
4. George Washington always acted with courage.
5. A river of great width had to be crossed.
6. Bring forth the goblet of gold.
7. To scale the wall was a task of great difficulty.
8. A man who has courage will not desert his friends.
9. A fox that does not keep awake catches no poultry.
10. A man who often loses his temper is an unpleasant companion.
11. He went to the war against his will.
12. He described the scene with great eloquence.
13. He went to the city on purpose to see Admiral Dewey.

#### IV.—Avoid improper arrangement.

Errors in syntax often arise from an improper arrangement of the elements of the sentence. The elements of a sentence should be so placed as to render their relation and meaning unmistakable. "As the relation of one word or group of words to another is most frequently determined in English, not by the form of the word but by its position, it follows that a very large part of the syntax of our language depends upon the order of words."

In the natural order of words in a sentence, the subject, preceded by word modifiers and followed by phrase and clause modifiers, is placed first, next the predicate verb, followed by its object or complement and modifiers. A sentence that can be made to mean more than one thing is not good English.

This caution is violated in the following sentences :

*Violation.* The earth appears to be flat on the map.

*Correction.* On the map the earth appears to be flat.

*Violation.* I saw a man digging a ditch with a Roman nose.

*Correction.* I saw a man with a Roman nose digging a ditch.

*Violation.* I took a book from the library which had never been read.

*Correction.* I took from the library a book which had never been read.

### Examples for Correction.

1. Susan found a diamond ring, assorting rags.
2. A pearl was found, by a sailor, in a shell.
3. A boy was killed, with long hair, by a shot from a rifle.
4. A gentleman called from Germany to pay his respects.
5. He examined the deed that was handed him with great interest.
6. Henry saw the procession pass the house, standing in the yard.
7. The enraged man smothered the child seizing a bolster.
8. Wanted a man to work on a farm, with no bad habits.
9. James found a pocket-book crossing the street near the curb-stone.
10. Some clothes were given to a ragged boy made of woollen goods.
11. In one evening I saw twenty-seven meteors sitting on my piazza.
12. Take a tablespoonful before meals undiluted.
13. People ceased to wonder by degrees.
14. He apologized when he saw his mistake like a gentleman.
15. To man has been given the power of speech only.
16. The bride entered with her father, gowned in dainty white tulle.
17. He was only able to go as far as Chicago.
18. He was only successful in accomplishing the result because of hard work.

### V.—Avoid using long, involved, complex sentences.

Long sentences are a fruitful source of annoyance to the reader and the cause of misunderstandings and law-suits. The profoundest thoughts can be expressed in simple words and in short sentences. For proof of this fact, read Professor Drummond's sermon on "Love, the Greatest Thing in the World," Rev. Phillips Brooks's "Symmetry of Life," and the Sermon on the Mount.



**VI.—Avoid using a verb in the wrong number.**

Do not use a verb in the plural when a plural adjunct of the subject comes between a singular subject and its verb.

This caution is violated in the following sentence :

*Violation.* A succession of accidents have discouraged him.

*Correction.* A succession of accidents has discouraged him.

**Examples for Correction.**

1. The energy of all oppose her.
2. Each of the officers were suspected.
3. Nothing except disappointed hopes remain to them.
4. The greater part of the members were opposed to him.
5. Cæsar with his veterans have conquered Gaul.
6. The encouragement of education and charity were the chief objects of his life.
7. Though they seemed to listen with great attention, not one of them were convinced.
8. Neither of the parties are much better.
9. The derivation of these words are uncertain.
10. To these belong the power of licensing places for the sale of intoxicating drinks.

**VII.—Avoid improper ellipsis.**

An ellipsis is the omission of a word, phrase, or clause that is necessary to complete the construction. Dependent clauses are often abbreviated into single words or phrases. In analysis and parsing, supply the ellipsis.

This caution is violated in the following sentence :

*Violation.* It is important if true.

*Correction.* It is important if it is true.

Supply the ellipsis in each of the following sentences :

1. She is as handsome as ever.
2. Love thy neighbor as thyself.
3. I was surprised at the manner he received it.
4. Solon was banished his country.
5. Your friends never blame you for making short credits and calls.
6. It is a long road has no turning.
7. The children thought one way ; their parents, another.
8. A topical memory makes a man an almanac ; a talent for debate, a disputant.

NOTE.—The words omitted as truly belong to the sentence grammatically as the words expressed.

### Examples for Correction.

1. She placed me near the desk and James at the farther end of the large room.
2. He never has succeeded and never will.
3. It is not so easy to get money as to spend it.
4. It is an offence that does not admit an apology.
5. I cannot remember one of his statements.
6. He is still in the situation you saw him.
7. I would very much rather live with an honest boor than a false gentleman.

### VIII.—Avoid solecisms.

A solecism is a violation of grammatical rules, or of approved idiomatic usage, any impropriety, a monstrosity.

The writing habit of the average business man and the talking habit of the average society woman are in a large measure determined by the language used in the daily papers and monthly magazines which they read. In a popular monthly can be found *inaugurate* for begin, start, or set on foot ; *splendid* for excellent ; *witness* for see ; *stand-*

*point* for point of view ; *youths* for boys and girls ; *conflagration* for fire ; *elegant* for delicious (elegant steak) ; *epistolary correspondence* for letter-writing.

### **IX.—Avoid slang.**

Slang is inelegant, unauthorized language, consisting of words and expressions of low, illiterate origin and use.

Unfortunately slang is much used in newspaper locals and dime novels. It is the dominant language of cheap saloons and vaudeville theatres. Samples : *Go it, boys. Come off. Cut it. Keep your eye peeled. He is a hummer. He is a dandy. He is not in it. She is a stunner.*

### **X.—Avoid the unnecessary repetition of and.**

That is, do not use *and* to connect irrelevant sentences. This caution is violated in the following paragraphs :

“The tiger is not a bold hunter and he does not chase his prey, and he hides in the grass by the roadside and in ditches near drinking-places, and, like the cat, he waits until the victim is near enough and then pounces suddenly upon it, and cattle soon learn when a tiger is about, and they stay in the open meadows, for they can scent him a long way off, and they keep well away from the tall reeds and thickets.”

“There is a kind of spider that is called the mason spider, and it builds a house and fixes to it a door, and the door opens and shuts on a hinge like the lid of a box, and this spider digs a hole in the ground about the size of a man’s finger, and lines it with silk of its own weaving and keeps it warm and dry, and it makes a trap door of wet earth mixed with a little silk, and the hinges on which this door opens and shuts are made of fine silk ; and then there is another kind of spider, called the geometrical spider, and it weaves its web with lines running out like the spokes of a wheel from a centre, and it crosses these with regular lines.”

## EXERCISE XIX.

### Transformation of Sentences.

**TO TEACHER AND PUPIL:** Composing is the most important agency in developing power to think and in acquiring mastery of the art of expression. Next in value to composing is the transformation of the thoughts of others into equivalent expressions of our own.

A parrot-like knowledge of inflection and rules has ceased to be the goal of linguists in scholarship, and so far as any useful end is concerned, the mere ability to parse and analyze an intricate sentence counts but little.—*Professor Huffcut, Cornell University.*

A sentence is **transformed** when it undergoes a change in the form of any of its elements without material change in the meaning.

The form of a sentence may be changed :

I. By the *expansion* :

1. Of words into phrases.
2. Of words into clauses.
3. Of phrases into clauses.
4. Of phrases into independent propositions.
5. Of clauses into independent propositions.

II. By the *contraction* :

1. Of independent propositions into clauses.
2. Of independent propositions into phrases.
3. Of clauses into phrases.
4. Of clauses into words.
5. Of phrases into words.

## Expansion.

Simple sentences are made complex :

I. By *expanding* words into clauses ; as,

Every *great and original* action has a prospective greatness. Every action *which is great and original* has a prospective greatness.

II. By *expanding* phrases into clauses ; as,

1. A library of *well-chosen books* is a mine of useful knowledge. A library *that is composed of well-chosen books* is a mine of useful knowledge.

2. Witnesses, *proving his innocence*, will be produced. Witnesses *who will prove his innocence* will be produced.

3. Cortes came to Mexico *to find gold*. Cortes came to Mexico *that he might find gold*.

4. Napoleon *being exiled*, his adherents lost hope. *When Napoleon was exiled* his adherents lost hope.

5. They desired *him to occupy the chair*. They desired *that he should occupy the chair*.

Simple sentences are made compound by *expanding* phrases into independent propositions ; as,

The oarsmen, *being fatigued with their difficult journey*, lost the race. *The oarsmen were fatigued with their difficult journey*, therefore they lost the race.

Complex sentences are made compound by *expanding* clauses into independent propositions ; as,

*When gold was discovered* the population of California very rapidly increased. *Gold was discovered*, and the population of California rapidly increased.

## Contraction.

Compound sentences are made complex by *contracting* independent propositions into clauses ; as,

*He spoke*, and it was done. *When he spoke*, it was done.

Compound sentences are made simple by *contracting* independent propositions into phrases ; as,

*The people were industrious*, therefore they became prosperous.  
*Being industrious*, the people became prosperous.

Complex sentences are made simple :

I. By *contracting* clauses into phrases ; as,

1. *If he perseveres*, he will undoubtedly succeed. *By persevering*, he will undoubtedly succeed.

2. The seed *which was sown on wet soil* did not grow. The seed, *having been sown on wet soil*, did not grow.

3. The artist hoped *that he would gain the prize*. The artist hoped *to gain the prize*.

4. *Since his party is defeated*, he will not be appointed. *His party being defeated*, he will not be appointed.

5. I believe *that he is a self-reliant man*. I believe *him to be a self-reliant man*.

II. By *contracting* clauses into words ; as,

Pottery *that is made in Limoges* commands a high price. *Limoges* pottery commands a high price.

Sentences are also contracted by *ellipsis* ; as,

1. Huxley was a great scientist. Darwin was a great scientist. Huxley and Darwin *were great scientists*.

2. Peat is a kind of fuel. It is found in Ireland. It is prepared for use by drying in the sun. Peat, a kind of fuel found in Ireland, is prepared for use by drying in the sun.

3. He spoke as he would speak if he were inspired. He spoke as if inspired.

I. Expand the following simple sentences into equivalent complex sentences :



1. Blessed are the peacemakers.
2. We saw them approaching the village.
3. We rise by things under our feet.
4. Finding his army surrounded, the general surrendered.
5. We honor the brave.
6. Darkest clouds have often a silver lining.
7. The shadow of the earth in every position is round.
8. The conspirators demanded the assassination of Cæsar.
9. The island, being a coaling station, was made the first point of attack.
10. Men living in tropical countries soon lose their energy.
11. He did not wish me to read the book.
12. The Constitution being adopted, the assembly adjourned.
13. Proceeding up the cañon, we found many beautiful ferns.
14. Antony spoke to arouse the populace.
15. Music hath charms to soothe the savage breast.
16. The river, winding like a silver thread around the mountains, could be seen far below.
17. The trumpet having sounded, the battle began.
18. The majestic rock jutting out into the river was once an Indian stronghold.
19. He wasted his time over unimportant matters.
20. We sat until sunset watching the changing light on the still waters.

II. Expand the following simple or complex sentences into equivalent compound sentences :

1. When Alexander conquered the known world, he sighed for more worlds to conquer.
2. The French possessions east of the Mississippi, excepting a small district around New Orleans, were ceded to England.
3. The Indians proving hostile, the settlers returned to their starting-point.
4. The Alamo, which was so long besieged by the Mexicans, still stands in the city of San Antonio.

5. The pound of flesh which I demand of him is dearly bought.
6. Sand-bars having obstructed the mouth of the river, jetties were built to remove them.
7. Homer, the greatest poet of antiquity, is said to have been blind.
8. The Phœnicians, who were daring navigators, made many voyages to Britain.
9. The public roads, beginning at the Forum, extended in every direction throughout the empire.
10. Their identity being unknown, they were buried in one grave at Arlington.
11. Knowing the independent spirit of the colonists, he feared to restrict their liberties.
12. Adverse criticism, which often disturbs our self-complacency, awakes us to higher ideals.
13. The opening of new factories brought increased prosperity to the city.
14. Wandering from place to place, she vainly sought for the long-lost Gabriel.
15. The influence of a good man, silently making itself felt, is worth many homilies.

III. Contract the following compound sentences into equivalent complex or simple sentences :

1. Do your work, and you shall reinforce yourself.
2. Slaves are human beings ; therefore they are entitled to their liberty.
3. Live as though life were earnest, and life will be so.
4. Trust men, and they will be true to you.
5. Italy bought the Bonaparte papers, and they were deposited in the Royal Library at Florence.
6. Resolve to see the world on the sunny side, and you have almost won the battle of life at the outset.
7. "Falstaff" is one of Verdi's greatest operas, yet it was written in his old age.
8. The rain beat upon him, yet he continued his work.

9. The trouble cannot be cured, therefore it must be endured.

10. The waters rose rapidly, and before morning dawned the village had been swept away.

11. He published an account of the voyage, and thus gained great renown.

12. Nature is an inexhaustible storehouse, and man need not fear for his future sustenance.

13. He was a man of uncommon ability, yet he refused to devote his talents to the progress of the nation.

14. The city was under martial law, and the two men narrowly escaped arrest.

IV. Contract the following complex sentences into equivalent simple sentences :

1. The patriots fought that they might gain freedom.

2. Had he been ambitious, he would have become great in his profession.

3. When the nation became contented, it ceased to show intellectual or material progress.

4. Books should not be judged by the passages which are brilliant.

5. The waters of the Gulf Stream become colder as they flow northward.

6. Thoreau chose the silent woods that he might commune with nature.

7. The body, which was mourned by a nation, was that of the Emperor.

8. Since the medal was conferred for valor, it was doubly prized by the soldiers.

9. Johnson declared that wit consisted in finding out resemblances.

10. When the Confederates were defeated, their money became absolutely worthless.

11. Since the navy of England was powerful, few nations engaged her in battle on the sea.

12. It is just that he shall do no more than his share.

13. When a man has not a good reason for doing a thing, he has one good reason for letting it alone.

14. Every law, which the State enacts, indicates a fact in human nature.

15. They believed that he was worthy of the highest honor.

16. I dare do all that may become a man.

17. Rejoice not when thine enemy falleth.

18. If we ascend the table-land of Mexico, we find the climate cool and invigorating.

19. The oxygen, nitrogen, and carbonic acid which unite to form the atmosphere, are mingled in unequal proportions.

20. Bismarck, who is often called the "Iron Chancellor," saw his dream of an empire realized.

21. The work that has been done by Edison has greatly advanced the science of electricity.

22.           Who friendship with a knave has made,  
              Is judged a partner in the trade.—*Gay*.

23.           When vice prevails and impious men bear sway,  
              The post of honor is a private station.—*Addison*.

24. It is no excuse for a fault that you have committed it for the sake of a friend.—*Cicero*.

25. Arms are of little value abroad unless there is wisdom at home.

26. After he had discovered Hispaniola, Columbus returned to Spain.

27. When the shower had passed away, we resumed our journey.

28. When peace of mind is secured, we may smile at misfortune.

29. To an American who visits Europe, the long voyage is an excellent preparative.

30. A man who is deceitful can never be trusted.

## EXERCISE XX.

### Capitals.

TO THE TEACHER: Experience proves that clear ideas of the fundamental principles of a subject carry with them the observance of minor principles, and that details embarrass and discourage beginners. Mastery of the detail of a subject is impossible during school and college life. Only the principal uses of capital letters and punctuation marks are given and illustrated in this exercise. The following rules are clearly within the grasp of pupils in high schools.

### Capitals.

The following words should begin with capital letters :

1. The titles of books, and the heads of their parts, chapters, sections, and divisions ; as, A History of the Rebellion. Milton's Select Poems. Classes of Nouns. Free Trade and Protection. Watts on the Mind.

2. The first word of every sentence, of every line of poetry, of every paragraph or line indented from the margin, of every sentence quoted directly ; as, " Evil communications corrupt good manners."

They are slaves who fear to speak  
For the fallen and the weak ;  
They are slaves who will not choose  
Hatred, scoffing, and abuse,  
Rather than in silence shrink  
From the truth they needs must think ;  
They are slaves who dare not be  
In the right with two or three.—*Lowell.*

Reading furnishes the mind only with materials of knowledge ; it is thinking that makes what we read ours.—*Locke*.

“A man’s first care should be to avoid the reproaches of his own heart ; his next to escape the censures of the world. If the last interferes with the former, it ought to be entirely neglected.”

3. Proper names and adjectives derived from proper names should begin with a capital ; as, America, American. Boston, Bostonian.

4. Titles of honor, office, respect, and distinction should begin with a capital ; as, Chief Justice Fuller, Rev. J. H. Nichols, President Roosevelt.

5. Names applied to Deity, names of religious sects, of political parties, of days of the week, of months, and of holidays ; as, Our Father. The Republican Party. Episcopalians. Monday. December. Christmas.

6. The words I and O should be capitals.

*Italics* are used to direct attention to an emphatic word, phrase, or clause.

### Sentences to be corrected.

TO THE TEACHER: Require the pupil to read the sentence as it is, condemn what is to be corrected, correct the erroneous part, give the reason by stating the principle violated, and finally read the corrected sentence. With the exception of six or eight well-established rules governing the use of capital letters, the writer is privileged to use his own judgment. Cast-iron rules cannot be applied to an art or science which is still in the process of development.

1. Congress authorized general Washington to take charge of the southern district.

2. The blood of those who have Fallen at concord, lexington, bunker hill cries aloud, “it is time to part.”



3. Three cheers were given for the "champion of the south."
4. The bible says, "children, obey your parents."
5. A hundred presbyterian ministers preached every sunday in Middlesex.
6. There was no church to-day at middle grove.
7. In Benton's thirty years in congress, you can find this statement.
8. Daniel Webster, secretary of state.
9. At fort black hawk.
10. He knew general la Fayette and captain Phipps.
11. He was first a Captain then a General.
12. This Chief had the sounding appellation of white thunder.
13. Washington city, the Capital of the United States, is in the district of columbia.
14. He is president of Westminster college, and was formerly principal of Montrose academy.
15. The president lives in the white house.
16. These Birds go South in the Winter, but return in Spring or Summer.
17. Falsehood let the arms of sophistry fall from her grasp, and holding up the shield of impudence with both her hands, sheltered herself among the passions.
18. The first melting of Lead Ore in this country was in a rude log furnace.
19. This is especially true of Elm and Hickory land.
20. At length the comprehension bill was sent down to the commons.
21. The author of the Task was a good Poet.
22. She has gone to him that comforteth as a father comforteth.
23. He was President of the massachusetts historical society, and contributor to the Boston daily advertiser.
24. There dwelt a sage called discipline.
25. Welsh emigrants who were zealous christians came also.
26. Some Bottom Prairies of the Missouri are sixty miles long.

## EXERCISE XXI.

### **Analysis.—Punctuation.—The Paragraph.**

**Analysis** in grammar is the process of separating a sentence into its elements.

### **Directions for the Analysis of Sentences.**

1. Read the sentence and state its kind.
2. If any of the elements are inverted, arrange them in their natural order.
3. If necessary, supply the ellipsis.
4. If an element is complex or compound, resolve it into its simple elements.

The **elements** of a sentence are the *words*, *phrases*, and *clauses* that perform distinct offices in the sentence.

A **simple element** consists of a single *word*, *phrase*, or *clause*, unmodified; as, A *wealthy* man; a man *of wealth*; a man *who is wealthy*.

A **complex element** consists of a single *word*, *phrase*, or *clause*, and a modifying element; as, A *very wealthy* man; a man *of immense wealth*; a man who is *immensely wealthy*.

A **compound element** consists of two or more simple or complex elements joined by a coördinate conjunction; as, *Wise and good*; *of wisdom and of goodness*; *with great power and with great ability*; *that the earth is round and that it revolves*.

**TO THE TEACHER:** Require the pupil to express, in his own language, the meaning of the sentence before you permit him to attempt its formal analysis. Analysis is but a means to an end.

In the proximate analysis of complex sentences, clauses should be regarded as *nouns, adjectives, and adverbs*. Make it clear that a clause is a dependent sentence,—that standing alone it does not make complete sense. Show that a clause does the work of a single part of speech,—that is, that the mind regards it as a unit.

In the ultimate analysis of the elements of a complex sentence, the clauses should be resolved into their component parts, and analyzed as dependent sentences.

*The following eight models for the analysis of sentences are taken from the author's "Lessons in Grammar:"*

The readiest pupils of this class study diligently at home.

**MODEL.—I.** It is a simple sentence because it contains but one proposition; declarative because it makes a statement. The bare subject is *pupils*, the complete subject is *The readiest pupils of this class*; the bare predicate is *study*, the complete predicate is *study diligently at home*. The bare subject is modified by *The readiest*, and *of this class*, adjective terms. The bare predicate is modified by *diligently*, and *at home*, adverb-terms.

The gentleman from Boston who called yesterday morning left for home in the afternoon.

**MODEL.—II.** It is a complex, declarative sentence because it is composed of an independent proposition, a dependent proposition, and states a fact. The independent proposition is *The gentleman from Boston left for home in the afternoon*. The dependent proposition is *who called yesterday morning*.

The bare subject of the principal proposition is *gentleman*, the complete subject is *The gentleman from Boston who called yesterday morning*; the bare predicate is *left*, the complete predicate is *left for home in the afternoon*.

The bare subject of the principal proposition is modified by *The, from Boston, and who called yesterday morning*, adjective-terms. The bare predicate is modified by *for home and in the afternoon*, adverb-terms.

### Analysis of the Adjective Clause.

*Who* is the subject and connective; *called* is the bare predicate, *called yesterday in the morning* is the complete predicate.

If a man empties his purse into his head, no man can take it away from him.

MODEL.—III. It is a complex, declarative sentence, because it is composed of an independent proposition, a dependent proposition, and states a fact. The independent proposition is *no man can take it away from him*. The dependent proposition is *If a man empties his purse into his head*.

The bare subject of the principal proposition is *man*, the complete subject is *no man*; the bare predicate is *can take*, the complete predicate is *can take it away from him*. The bare subject of the principal proposition is modified by *no*, an adjective-term. The bare predicate is modified by its object *it*, *away from him*, and *If a man empties his purse into his head*.

### Analysis of the Adverbial Clause.

MODEL.—IV. *Man* is the bare subject, *a man* the complete subject; *empties* is the bare predicate, *empties his purse into his head* the complete predicate. *If* is the connective, and joins the adverbial clause to the predicate of the principal proposition.

A little girl, finding a wild violet, exclaimed, "How glad I am to see you!"

MODEL.—V. It is a complex, declarative sentence. The principal proposition is the entire sentence. The bare subject is *girl*, the complete subject is *A little girl, finding a wild violet*; the bare predicate is *exclaimed*, the complete predicate is *exclaimed, "How glad I am to see you!"*

### Analysis of the Substantive Clause.

MODEL.—VI. It is a simple, exclamatory sentence. *I* is both the bare and complete subject; *am* is the bare predicate, *am glad to see you* the complete predicate. *How* is an intensive adverb used to emphasize the entire sentence.

A fool speaks all his mind, but a wise man reserves something for hereafter.

MODEL.—VII. It is a compound, declarative sentence, because it is composed of two coordinate sentences, joined by the conjunction *but*.

### Analysis of the First Member.

It is a simple, declarative sentence. The bare subject is *fool*, the complete subject is *A fool*; the bare predicate is *speaks*, the complete predicate is *speaks all his mind*. The bare subject is modified by *A*, an adjective-term. The bare predicate is modified by its object *mind*, which is modified by *all* and *his*, adjective terms.

### Analysis of the Second Member.

It is a simple, declarative sentence, connective *but*. The bare subject is *man*, the complete subject is *a wise man*; the bare predicate is *reserves*, the complete predicate is *reserves something for hereafter*. The bare subject is modified by *a* and *wise*, adjective-terms. The bare predicate is modified by its object, *something*, and the phrase *for hereafter*, an adverb-term.

He who receives a good turn should never forget it ; he who does one should never remember it.

**MODEL.—VIII.** It is a compound-complex sentence ; compound because it is composed of two coördinate sentences ; complex because each member is composed of an independent and a dependent proposition.

### Analysis of the First Member.

It is a complex sentence. The independent proposition is *He should never forget it*, the dependent proposition is *who receives a good turn*.

### Analysis of the Second Member.

It is a complex sentence. The independent proposition is *He should never remember it*, the dependent proposition is *who does one*.

Analyze the following sentences :

1. Habit is the deepest law of human nature.—*Carlyle*.
2. He that lacks time to mourn lacks time to mend.
3. He spent hours of enjoyment in tramping through the fields.
4. The sun was up, but it was hidden by the clouds.
5. Our friends returned sooner than we expected them.
6. It is doubtful whether the boys understood what I meant.
7. Columbus died in ignorance of the real grandeur of his discovery.
8. Thou shalt not take the name of the Lord thy God in vain.
9. Some are born great, some achieve greatness, and some have greatness thrust upon them.
10. Childhood shows the man as morning shows the day.
11. Now fades the glimmering landscape on the sight,  
And all the air a solemn stillness holds.
12. Nothing is denied to well-directed labor ; nothing is ever to be attained without it.



13. He who would search for pearls must dive below.
14. The moon has sunk behind the Mount of Olives, and the stars in the darker sky shine doubly bright over the sacred city.
15. The story which I wrote was published in *Wide Awake*.
16. The tongue is the key-board of the soul ; but it makes a world of difference who sits to play upon it.
17. He who has a thousand friends hath not a friend to spare,  
And he who has one enemy shall meet him everywhere.
18. The wages of sin is death ; but the gift of God is eternal life.
19. The way was long, the wind was cold.  
The minstrel was infirm and old.
20. Know ye the land where the cypress and myrtle  
Are emblems of deeds that are done in their clime ?—*Byron*.
21. Reading furnishes the mind only with materials of knowledge ; it is thinking that makes what we read ours.—*Locke*.
22. You cannot dream yourself into a character ; you must hammer and forge yourself one.—*Froude*.
23. The night has a thousand eyes and the day but one,  
Yet the light of the bright world dies with the dying sun ;  
The mind has a thousand eyes and the heart but one,  
Yet the light of a whole life dies when love is done.
24. Duty and to-day are ours ; results and futurity belong to God.
25. Faith that asks no questions kills the soul and stifles the intellect.
26. We know not whither the hunter went,  
Or how the last of his days was spent ;  
For the moon drew nigh—but he came not back  
Weary and faint from his forest track.—*Whittier*.
27. I hate anything that occupies more space than it is worth. I hate to see a load of handboxes going along the street, and I hate to see a parcel of big words without anything in them.—*Hazlitt*.
28. The flowers fade, the heart withers, man grows old and dies, the world lies down in the sepulchre of ages ; but Time writes no wrinkles on the brow of Eternity.—*Bishop Heber*.
29. Our grand business is not to see what lies dimly at a distance ; but to do what lies clearly at hand.—*Carlyle*.

30. The one prudence in life is concentration ; the one evil is dissipation.—*Emerson*.

31. Every blade of grass in the field is measured ; the green cups and the colored crowns of every flower are curiously counted ; the stars of the firmament wheel in calculated orbits ; even the storms have their laws.—*Blaikie*.

32.       This above all : to thine own self be true,  
            And it must follow, as the night the day,  
            Thou canst not then be false to any man.—*Shakespeare*.

33.       A little weeping would ease my heart ;  
            But in their briny bed  
            My tears must stop, for every drop  
            Hinders needle and thread.

34. He who is taught to live upon little, owes more to his father's wisdom than he that has a great deal left him does to his father's care.—*William Penn*.

35. If you have built castles in the air, your work need not be lost ; that is where they should be built ; now put foundations under them.—*Thoreau*.

36. The book which makes a man think the most, is the book which strikes the deepest root in his memory and understanding.

37. What I must do is all that concerns me, not what people think.—*Emerson*.

38. Most men know what they hate ; few, what they love.

39. He who openly tells his friends all that he thinks of them must expect that they will secretly tell his enemies much that they do not think of him.

40. That nations sympathize with their monarch's glory, that they are improved by his virtues, and that the tone of morals rises high when he that leads the band is perfect, are truths admitted with exultation and felt with honest pride.

41. Highly elated by his unexpected good fortune, he returned home. Saving carefully the fruits of his labor, he at length was able to purchase a farm.

42. A cheerful temper, joined with innocence, will make beauty attractive, knowledge delightful, and wit good-natured. It will

lighten sickness, poverty, and affliction, convert ignorance into an amiable simplicity, and render deformity itself agreeable.—*Addison*.

43. When the victory shall be complete, when there shall be neither a slave nor a drunkard on the earth,—how proud the title of that land which may truly claim to be the birthplace and the cradle of both those revolutions that shall have ended in that victory! How nobly distinguished that people who shall have planted and nurtured to maturity both the political and moral freedom of their species!—*Abraham Lincoln*.

44. The Bible is the treasure of the poor, the solace of the sick, and the support of the dying; and while other books may amuse and instruct in a leisure hour, it is the peculiar triumph of that book to create light in the midst of darkness, to alleviate the sorrow which admits of no other alleviation, to direct a beam of hope to the heart which no other topic of consolation can reach; while guilt, despair, and death vanish at the touch of its holy inspiration.

45. Will you believe that the pure system of Christian faith which appeared eighteen hundred years ago, in one of the obscurest regions of the Roman empire, at the moment of the highest mental cultivation and of the lowest moral degeneracy; which superseded at once all the curious fabrics of pagan philosophy; which spread almost instantaneously through the civilized world, in opposition to the prejudices, the pride, and the persecution of the times; which has already had the most beneficial influence on society, and has been the source of almost all the melioration of the human character; and which is now the chief support of the harmony, the domestic happiness, the moral and intellectual improvement of the best part of the world: will you believe, I say, that this system originated in the unaided reflections of twelve Jewish fishermen of the Sea of Galilee, with the son of a carpenter at their head?

46. To-day is your day and mine; the only day we have; the day in which we play our part. What our part may signify in the great whole we may not understand; but we are here to play it and now is our time. This we know: it is a part of action, not of whining. It is a part of love, not cynicism. It is for us to express love in terms of human helpfulness. This we know, for we have learned

from sad experience that any other course of life leads towards decay and waste.—*David Starr Jordan.*

47. They tell us, sir, that we are weak,—unable to cope with so formidable an adversary. But when shall we be stronger? Will it be the next week, or the next year? Shall we gather strength by irresolution and inaction? Sir, we are not weak, if we make a proper use of those means which the God of nature hath placed in our power. The battle, sir, is not to the strong alone: it is to the vigilant, the active, the brave. If we were base enough to desire it, it is now too late to retire from the contest. The war is inevitable,—and let it come. Our brethren are already in the field. Why stand we here idle? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take; but as for me, give me liberty, or give me death!—*Patrick Henry.*

48. THE MEMORY OF GEORGE WASHINGTON.—A hundred years hence other disciples of Washington will celebrate his birth with no less of sincere admiration than we now commemorate it. When they shall meet as we now meet, to do themselves and him that honor, so surely as they shall see the blue summits of his native mountains rise in the horizon, so surely as they shall behold the river on whose banks he lived, and on whose banks he rests, still flowing on towards the sea, so surely may they see as we now see, the flag of the Union floating on the top of the Capitol; and then, as now, may the sun in his course visit no land more free, more happy, more lovely than this, our own country.—*Webster.*

49. THE BIRTHDAY OF WASHINGTON.—The birthday of the “Father of his Country!” May it ever be freshly remembered by American hearts! May it ever reawaken in them a filial veneration for his memory; ever rekindle the fires of patriotic regard to the country which he loved so well; to which he gave his youthful vigor and his youthful energy during the perilous period of the early Indian warfare; to which he devoted his life, in the maturity of his powers, in the field; to which again he offered the counsels of his wisdom and his experience as president of the convention that framed our Constitution; which he guided and directed while in the chair of state, and

for which the last prayer of his earthly supplication was offered up when it came the moment for him so well, and so grandly, and so calmly to die ! He was the first man of the time in which he grew. His memory is first and most sacred in our love ; and ever hereafter, till the last drop of blood shall freeze in the last American heart, his name shall be a spell of power and might.—*Rufus Choate.*

50. **BOOKS.**—It is chiefly through books that we enjoy intercourse with superior minds, and these invaluable means of communication are in the reach of all. In the best books great men talk to us, give us their most precious thoughts, and pour their souls into ours. God be thanked for books ! They are the voices of the distant and the dead, and make us heirs of the spiritual life of past ages. Books are the true levellers. They give to all, who will faithfully use them, the society, the spiritual presence of the best and greatest of our race. No matter how poor I am—no matter though the prosperous of my own time will not enter my obscure dwelling—if the sacred writers will enter and take up their abode under my roof, if Milton will cross my threshold to sing to me of Paradise, and Shakespeare to open to me the worlds of imagination and the workings of the human heart, and Franklin to enrich me with his practical wisdom, I shall not pine for want of intellectual companionship, and I may become a cultivated man ; though excluded from what is called the best society in the place where I live.—*Channing.*

### **Punctuation.**

**Punctuation** is the art of applying certain points or marks to composition, in such a way as will present the sense to the best advantage.

**TO TEACHER AND STUDENT:** The division of composition into sentences and parts of sentences is made according to the grammatical sense. It is well to understand, at the outset, that punctuation varies with all the varieties of style. An author may differently punctuate the same paragraph, and correctly each time according to his view and feelings at the time.



Pauses are relative rather than absolute. A semicolon requires a longer pause than a comma; a colon, longer than a semicolon; a period, longer than a colon. The other points require pauses which depend chiefly on the sense. Grave or solemn discourse requires longer pauses than that which is lively and spirited. Punctuation marks are used to mark the *sense* rather than the *pauses*. A pause should generally be made where there is a point, but it does not follow that a point should be used wherever there is a pause. Punctuation is something more than a matter of individual taste. There are rules which govern the principal uses of the most important points. MASTER THESE.

Punctuation marks are used to separate entire sentences or the elements of sentences. The elements of a sentence are the *words*, *phrases*, and *clauses* which perform distinct offices in the sentence.

The principal punctuation marks are the *comma* (,), the *semicolon* (;), the *colon* (:), the *period* (.), the *interrogation point* (?), the *exclamation point* (!), the *hyphen* (-), the *apostrophe* ('), the *dash* (—), the *parenthesis*, *quotation marks*.

The **Comma**. 1. The *comma* is used to mark the omission of a word, especially the verb; as, Dido built Carthage; Romulus, Rome. The one prudence of life is concentration; the one evil, dissipation.

2. The *comma* is used when the subject ends with a verb and the predicate begins with one; as, Whatever is, is right. To say that he sleeps, is to say that he is better.

3. The *comma* is used to separate independent expressions from the rest of the sentence; as, John, come to me. To confess the truth, I was in error. Generally speaking, little can be done during this month.



4. The *comma* is used to separate words and phrases in the same construction except when there are only two words or phrases and they are connected by conjunctions; as, The good, the true, and the beautiful are found in all grades of life. The good man is alive to all the sympathies, the sanctions, and the loves of social existence. He sees the evil and the good. Horses, cattle, sheep, and hogs are among the chief products of the farm.

5. The *comma* is used to separate words and phrases used as appositives; as, Plato, the philosopher, wrote many books. Moses, the servant of the Lord, died in the land of Moab.

6. The *comma* is used to separate words or phrases out of their natural order from the rest of the sentence; as, This, on the contrary, is not included. He felt, however, that he ought to have gone.

7. The *comma* is used before direct quotations; as, He replied, "I am not certain of this." God said, "Let there be light."

8. The *comma* should be used when, in any case, the meaning would be doubtful or ambiguous without it.

As an example of the effect of pointing, see the change of meaning in the following words:

James Johnson says he has written beautifully. James, Johnson says he has written beautifully. "James Johnson," says he, "has written beautifully." James Johnson says he has written "beautifully."

**The Semicolon.** 1. The *semicolon* is used to separate the members of a compound sentence when the conjunction is omitted, or when the connection is not close; as, Life is short; art is long. A clownish air is but a small defect; yet it is enough to make a man disagreeable. Make use of your time; for the loss of it can never be regained.

2. The *semicolon* is used before *as*, *viz.*, *to wit*, *namely*, etc.; the *comma* should be used after them; as, Pronouns are divided into four principal classes; namely, Personal, Relative, Adjective, Interrogative. There are only two exceptions to this statement; to wit, the adjectives *this* and *that*. He proposed to visit the three largest cities in the United States; viz., New York, Chicago, and Philadelphia.

The **Colon**. 1. The *colon* is now but little used except before examples following *as follows*, *the following examples*; as, Perform the following examples: He used these words:

2. The *colon* is used to separate the terms of a proportion; as, A : B :: C : D.

The **Period**. 1. The *period* is used at the close of declarative and imperative sentences; as, Knowledge is useful and honorable. Know thyself.

2. The *period* is used after abbreviations; as, I invited Mr. and Mrs. Jones. St. Louis, Mo. Philadelphia, Pa.

The **Interrogation Point**. The *interrogation point* is used at the close of an interrogative sentence; as, Who is that man? What can I do for you?

The **Exclamation Point**. The *exclamation point* is used after exclamatory words and phrases, and after sentences expressing strong emotion; as, Lost! Lost! O that I were at home! O the long and dreary winter! How unsearchable are his ways!

The **Hyphen**. The *hyphen* is used to separate the parts of a compound word; as, Self-evident. Well-established. Self-reliance.

The **Dash**. The *dash* is used where there is an unexpected transition in the sentence, or where a sentence is

left unfinished ; as, He sometimes takes counsel and sometimes—snuff. But I must first—. The colonists—such is human nature—desired to burn the town in which they had been so wretched.

**The Parenthesis.** The *parenthesis* is used to enclose an explanation, or other matter not belonging to the grammatical construction of the sentence ; as, Consider (and may the consideration sink deep into your hearts) the fatal consequences of a wicked life.

**Quotation Marks.** *Quotation marks* are used before and after a passage quoted in the exact language of another ; as, He said, “I relinquish my claim.” Johnson replied, “I am too tired to work to-day.”

**The Apostrophe.** The *apostrophe* is used in the possessive case of nouns, and to denote the plural of figures and letters, and the omission of a letter ; as, John’s hat, men’s shoes, 2’s, 7’s, p’s, q’s, I’ve, I’ll, Don’t, o’er.

**The Underscore.** The *underscore* is used in writing to denote general emphasis or distinction. One line drawn under a word, phrase, or clause means that the word, phrase, or clause is to be printed in *italic* ; as, “We must *fight* ; I repeat it, sir, we *must* fight.” Here *I* reign king.

“An hour or two, and forth she goes,  
The school she brightly seeks ;  
*She carries in her hand a rose,*  
*And two upon her cheeks.*”

*Italics* are generally used to distinguish what is spoken of as a mere letter, word, phrase, or sentence ; as, *A* wants *ye* to make it *aye*. *Which* may be applied to phrases or clauses but *that* only to nouns or pronouns. *That the earth is round* is admitted.

To denote still greater emphasis than italics would express, capital letters should be used. Two lines drawn under an element denotes SMALL CAPITALS; three lines, CAPITALS.

### Exercise in Punctuation.

#### A Country Parsonage.

[From Goldsmith's "Vicar of Wakefield."]

*This beautiful word-picture shows that happiness depends not on circumstances, but on constitution—that "The mind is its own place, that it can make a heaven of hell or a hell of heaven."*

Explain the reason for the use of each punctuation mark used in the following extract :

The place of our retreat was in a little neighborhood consisting of farmers, who tilled their own grounds, and were equal strangers to opulence and poverty. As they had almost all the conveniences of life within themselves, they seldom visited towns or cities, in search of superfluities. Remote from the polite, they still retained the primeval simplicity of manners; and frugal by habit, they scarcely knew that temperance was a virtue. They wrought with cheerfulness on days of labor, but observed festivals as intervals of idleness and pleasure. They kept up the Christmas carol, sent true-love-knots on Valentine morning, eat pancakes on Shrove-tide, showed their wit on the first of April, and religiously cracked nuts on Michaelmas eve. Being apprised of our approach, the whole neighborhood came out to meet their minister, dressed in their finest clothes, and preceded by a pipe and tabor. A feast also was provided for our reception, at which we sat cheerfully down; and what the conversation wanted in wit, was made up in laughter.

Our little habitation was situated at the foot of a sloping hill, sheltered with a beautiful underwood behind, and a prattling river before, on one side a meadow, on the other a green. My farm consisted of about twenty acres of excellent land, having given an hun-

dred pound for my predecessor's good-will. Nothing could exceed the neatness of my little inclosures, the elms and hedgerows appearing with inexpressible beauty. My house consisted of but one story, and was covered with thatch, which gave it an air of great snugness. The walls on the inside were nicely whitewashed, and my daughters undertook to adorn them with pictures of their own designing. Though the same room served us for parlor and kitchen, that only made it the warmer. Besides, as it was kept with the utmost neatness, the dishes, plates, and coppers being well scoured, and all disposed in bright rows on the shelves, the eye was agreeably relieved, and did not want richer furniture. There were three other apartments, one for my wife and me, another for our two daughters, within our own, and the third, with two beds, for the rest of the children.

The little republic to which I gave laws, was regulated in the following manner: by sunrise we all assembled in our common apartment, the fire being previously kindled by the servant. After we had saluted each other with proper ceremony, for I always thought fit to keep up some mechanical forms of good breeding, without which freedom ever destroys friendship, we all bent in gratitude to that Being who gave us another day. This duty being performed, my son and I went to pursue our usual industry abroad, while my wife and daughters employed themselves in providing breakfast, which was always ready at a certain time. I allowed half an hour for this meal, and an hour for dinner; which time was taken up in innocent mirth between my wife and daughters, and in philosophical arguments between my son and me.

As we rose with the sun, so we never pursued our labors after it was gone down, but returned home to the expecting family; where smiling looks, a neat hearth, and pleasant fire were prepared for our reception. Nor were we without guests: sometimes farmer Flamborough, our talkative neighbor, and often the blind piper would pay us a visit, and taste our gooseberry wine, for the making of which we had lost neither the receipt nor the reputation. These harmless people had several ways of being good company; while one played, the other would sing some soothing ballad, "Johnny Armstrong's Last



Good Night," or "The Cruelty of Barbary Allen." The night was concluded in the manner we began the morning, my youngest boys being appointed to read the lessons of the day; and he that read loudest, distinctest, and best, was to have an halfpenny on Sunday to put in the poor's box.

When Sunday came, it was indeed a day of finery, which all my sumptuary edicts could not restrain. How well soever I fancied my lectures against pride had conquered the vanity of my daughters, yet I found them still secretly attached to all their former finery: they still loved laces, ribbons, bugles, and catgut. My wife herself retained a passion for her crimson paduasoy, because I formerly happened to say it became her.

The first Sunday in particular their behavior served to mortify me. I had desired my girls the preceding night to be dressed early the next day; for I always loved to be at church a good while before the rest of the congregation. They punctually obeyed my directions; but when we were to assemble in the morning at breakfast, down came my wife and daughters, dressed out all in their former splendor, their hair plastered up with pomatum, their faces patched to taste, their trains bundled up in a heap behind, and rustling at every motion. I could not help smiling at their vanity, particularly that of my wife, from whom I expected more discretion. In this exigence, therefore, my only resource was to order my son, with an important air, to call our coach. The girls were amazed at the command; but I repeated it with more solemnity than before.—"Surely, my dear, you jest," cried my wife, "we can walk it perfectly well: we want no coach to carry us now."—"You mistake, child," returned I, "we do want a coach; for if we walk to church in this trim, the very children in the parish will hoot after us."—"Indeed," replied my wife, "I always imagined that my Charles was fond of seeing his children neat and handsome about him."—"You may be as neat as you please," interrupted I, "and I shall love you the better for it; but all this is not neatness, but frippery. These rufflings, and pinkings, and patchings will only make us hated by all the wives of all our neighbors. No, my children," continued I, more gravely, "those gowns may be altered into something of a plainer cut; for finery is



very unbecoming in us, who want the means of decency. I do not know whether such flouncing and shredding is becoming even in the rich, if we consider, upon a moderate calculation, that the nakedness of the indigent world may be clothed from the trimmings of the vain."

This remonstrance had the proper effect; they went with great composure, that very instant, to change their dress; and the next day I had the satisfaction of finding my daughters, at their own request, employed in cutting up their trains into Sunday waistcoats for Dick and Bill, the two little ones; and what was still more satisfactory, the gowns seemed improved by this curtailing.

### **The Paragraph.**

A paragraph is a distinct subdivision of writing relating to a particular point. It may consist of one or of many sentences.

There are no definite rules as to the length of a paragraph. The number of paragraphs in a composition is determined by the number of points which the writer wishes to make distinct. It is a well-established belief that the effectiveness of written matter may be increased by dividing it into distinct divisions, by indicating where the discussion of a topic ends and where the discussion of the next topic begins. A new paragraph should begin where there is a change in the specific topic.

While no specific rules can be given for the construction of paragraphs, the paragraph can be considered and understood. The indifference with which untrained writers—and many authors—regard this important element of composition warrants the assertion that the subject of paragraphing receives too little attention in the schools. Pupils in the grammar grades can be trained to group sentences which are closely related in thought into a paragraph.

### Study of the Paragraph.

Every group of sentences closely related in thought should be grouped together. Such grouping facilitates the apprehension of the writer's thoughts and improves the appearance of the written or printed page. The page of a school-book or of a literary work would present a monotonous appearance if it were unbroken. Pupils in the grades, especially those in the high school, should criticise their compositions by paragraphs. Composition should be revised until it is concise and correctly divided into paragraphs.

The pupil will study the following selection by paragraphs, giving, according to the preceding definition and suggestions, a clear reason for each subdivision or paragraph. The main point to understand clearly is that a new paragraph should begin where there is a change in the specific topic; that is, where another feature of the main subject is presented.

#### ADVICE TO BOYS.

1. Upon whatever career you may enter, intellectual quickness, industry, and the power of bearing fatigue are three great advantages. But I want to impress upon you, and through you upon those who will direct your future course, the conviction which I entertain that, as a general rule, the relative importance of these three qualifications is not rightly estimated; and that there are other qualities of no less value which are not directly tested by school competition.

2. A somewhat varied experience of men has led me, the longer I live, to set the less value upon mere cleverness; to attach more and more importance to industry and to physical endurance. Indeed, I am much disposed to think that endurance is the most valuable quality of all; for industry, as the desire to work hard, does not come to much if a feeble frame is unable to respond to the desire.

3. Everybody who has had to make his way in the world must know that while the occasion for intellectual effort of a high order is

rare, it constantly happens that a man's future turns upon his being able to stand a sudden and heavy strain upon his powers of endurance. To a lawyer, a physician, or a merchant, it may be everything to be able to work sixteen hours a day for as long as is needful, without yielding up to weariness.

4. Moreover, the patience, tenacity, and good humor which are among the most important qualifications for dealing with men, are incompatible with an irritable brain, a weak stomach, or a defective circulation. If any one of you prize-winners were a son of mine, and a good fairy were to offer to equip him according to my wishes for the battle of practical life, I should say, "I do not care to trouble you for any more cleverness; put in as much industry as you can instead; and, if you please, a broad, deep chest, and a stomach of whose existence he shall never know anything." I should be well content with the prospects of a fellow so endowed.

5. The other point which I wish to impress upon you is, that competitive examination, useful and excellent as it is for some purposes, is only a very partial test of what the winners will be worth in practical life. There are people who are neither very clever, nor very industrious, nor very strong, and who would probably be nowhere in an examination, and who yet exert a great influence in virtue of what is called force of character.

6. They may not know much, but they take care that what they do know they know well. They may not be very quick, but the knowledge they acquire sticks. They may not even be particularly industrious or enduring, but they are strong of will and firm of purpose, undaunted by fear of responsibility, single-minded and trustworthy.

7. In practical life, a man of this sort is worth any number of merely clever and learned people. Of course I do not mean to imply for a moment that success in examination is incompatible with the possession of character, such as I have just defined it, but failure in examination is no evidence of the want of such character.

8. And this leads me to administer, from my point of view, the crumb of comfort which on these occasions is ordinarily offered to those whose names do not appear upon the prize-list. It is quite true that practical life is a kind of long competitive examination, conducted

by that severe pedagogue, Professor Circumstance. But my experience leads me to conclude that his marks are given much more for character than for cleverness.

9. Hence, though I have no doubt that those boys who have received prizes to-day, have already given rise to a fair hope that the future may see them prominent, perhaps brilliantly distinguished members of society, yet neither do I think it at all unlikely that among the undistinguished crowd there may lie the making of some simple soldier whose practical sense and indomitable courage may save an army led by characterless cleverness to the brink of destruction ; or some plain man of business, who, by dint of sheer honesty and firmness, may slowly and surely rise to prosperity and honor, when his more brilliant compeers, for lack of character, have gone down, with all who trusted them, to hopeless ruin.

10. Such things do happen. Hence let none of you be discouraged. Those who have won prizes have made a good beginning ; those who have not may yet make that good ending which is better than a good beginning. No life is wasted unless it ends in sloth, dishonesty, or cowardice. No success is worthy of the name unless it is won by honest industry and brave breasting of the waves of fortune.

11. Unless at the end of life some exhalation of the dawn still hangs about the palpable and the familiar ; unless there is some transformation of the real into the best dreams of youth, depend upon it, whatever outward success may have gathered round a man, he is but an elaborate and a mischievous failure.—*Professor Huxley.*

**TO THE TEACHER:** An educated and trained teacher does not accept the mere recitation of textbook definitions and rules as evidence that the pupil understands them and can use them. The teacher who accepts memory recitations, without requiring ample original illustrations by the pupil, is never certain that the pupil understands or that he can use his learning. Method should train the pupil to think for himself. Helping a pupil to help himself is the only help the pupil should ever receive from the teacher. "*Gifts do not enrich.*"

Make two paragraphs out of each of the following quotations :

BOOKS.—It is chiefly through books that we enjoy intercourse with superior minds, and these invaluable means of communication are in the reach of all. In the best books great men talk to us, give us their most precious thoughts, and pour their souls into ours. God be thanked for books. They are the voices of the distant and the dead, and make us heirs of the spiritual life of past ages. Books are the true levellers. They give to all, who will faithfully use them, the society, the spiritual presence of the best and greatest of our race. No matter how poor I am,—no matter though the prosperous of my own time will not enter my obscure dwelling,—if the sacred writers will enter and take up their abode under my roof,—if Milton will cross my threshold to sing to me of Paradise, and Shakespeare to open to me the worlds of imagination and the workings of the human heart, and Franklin to enrich me with his practical wisdom, I shall not pine for want of intellectual companionship, and I may become a cultivated man, though excluded from what is called the best society in the place where I live.—*Channing*.

EDUCATION IN THE UNITED STATES.—For the purpose of public instruction, we hold every man subject to taxation in proportion to his property, and we look not to the question whether he himself have or have not children to be benefited by the education for which he pays. We regard it as a wise and liberal system of police, by which property and life and the peace of society are secured. We hope to excite a feeling of responsibility and a sense of character, by enlarging the capacity and increasing the sphere of intellectual enjoyment. By general instruction, we seek, as far as possible, to purify the whole moral atmosphere; to keep good sentiments uppermost, and to turn the strong current of feeling and opinion, as well as the censures of the law and the denunciation of religion, against immorality and crime. Education, to accomplish the ends of good government, should be universally diffused.—*Daniel Webster*.



Make four paragraphs out of the following selection :

Poetry is the record of the best and happiest moments of the happiest and best minds. We are aware of evanescent visitations of thought and feeling, sometimes associated with place or person, sometimes regarding our own mind alone, and always arising unforeseen and departing unbidden, but elevating and delightful beyond all expression ; so that even in the desire and the regret they leave, there cannot but be pleasure, participating as it does in the nature of its object. It is, as it were, the interpenetration of a diviner nature through our own ; but its footsteps are like those of a wind over the sea, which the coming calm erases, and whose traces remain only, as on the wrinkled sand which paves it. These and corresponding conditions of being are experienced principally by those of the most delicate sensibility and the most enlarged imagination ; and the state of mind produced by them is at war with every base desire. The enthusiasm of virtue, love, patriotism, and friendship is essentially linked with such emotions ; and whilst they last, self appears as what it is, an atom to a universe. Poets are not only subject to these experiences as spirits of the most refined organization, but they can color all that they combine with the evanescent hues of this ethereal world. A word, a trait, in the representation of a scene or a passion will touch the enchanted chord, and reanimate, in those who have ever experienced these emotions, the sleeping, the cold, the buried image of the past. Poetry thus makes immortal all that is best and most beautiful in the world ; it arrests the vanishing apparitions which haunt the interlineations of life, and, veiling them, or in language or in form, sends them forth among mankind, bearing sweet news of kindred joy to those with whom their sisters abide—abide, because there is no portal of expression from the caverns of the spirit which they inhabit into the universe of things. Poetry redeems from decay the visitations of the divinity in man.—*Shelly*.



## EXERCISE XXII.

### Faulty Diction.

Man, in fact, only obtains the use of his faculties in obtaining the use of speech, for language is the indispensable means of the development of his natural powers, whether intellectual or moral.—*Sir William Hamilton.*

The right use of words is not a matter to be left to pedants and pedagogues. It belongs to the daily life of every man. The misuse of words confuses ideas, and impairs the value of language as a means of communication. Hence loss of time, of money, and sore trial of patience. It is significant that we call a quarrel a misunderstanding.—*Richard Grant White.*

“I went to the club last night,” writes Oliver Wendell Holmes in one of those delightful letters of his to John Lothrop Motley, “and met some of the friends you always like to hear of. I sat by the side of Emerson, who always charms me with his delicious voice, his fine sense and wit, and the delicate way he steps about among the words of his vocabulary,—if you have seen a cat picking her footsteps in wet weather, you have seen the picture of Emerson’s exquisite intelligence, feeling for its phrase or epithet. Sometimes I think of an ant-eater singling out his insects, as I see him looking about and at last seizing his noun or adjective,—the best, the only one that would serve the need of his thought.”—*Life and Letters of Oliver Wendell Holmes.*

You might read all the books in the British Museum (if you could live long enough), and still remain an utterly “illiterate,” uneducated person; but if you read ten pages of a good book, letter by letter,—that is to say, with real accuracy,—you are forevermore in some measure an educated person. . . . A well-educated gentleman may not know many languages,—may not be able to speak any but his own,—may have read very few books. But whatever language he knows he knows precisely.—*John Ruskin.*

An accurate knowledge and a correct and felicitous use of words are, of themselves, almost sure proofs of good breeding. No doubt it marks a weak mind to care more for the casket than for the jewel it contains—to prefer elegantly turned sentences to sound sense; but sound sense always acquires additional value when expressed in pure English. Moreover, he who carefully studies accuracy of expression, the proper choice and arrangement of words in any language, will be also advancing towards accuracy of thought as well as towards propriety and energy of speech, “for divers philosophers hold,” says Shakespeare, “that the lip is parcel of the mind.” Few things are more ludicrous than the blunders by which even persons moving in refined society often betray the grossest ignorance of very common words.—*William Mathews.*

The English language abounds in synonyms, or words of similar, but not quite identical, meaning. These words must be carefully distinguished, for on the understanding of these differences is based the mastery of English.

The following brief discussion of the right and the wrong use of words is given in the hope that it will call the attention of the pupil to the importance of choosing the right word and stimulate him to a further study of this subject.

In the choice of words, we have to consider the selection of such words as express, with accuracy, what is meant, their adaptability to the writer's purpose, and their appropriateness to the matter in hand.

The following books of reference should be found on every teacher's desk: “The Verbalist,” by Alfred Ayres; “Words and their Uses,” by Richard Grant White; “Words, their Use and Abuse,” by William Mathews; “Synonyms, Antonyms, and Prepositions,” by James E. Fernald.

**TO THE TEACHER:** The examples of faulty diction here given, though few, are sufficient to illustrate the clauses of faulty usage the pupil should guard against.

Require the pupil to use the words briefly discussed in this lesson in original sentences. Require him to bring to the class other words that are often misused and show why one should be chosen in preference to the other. This subject can be indefinitely enlarged by the teacher.

**And.** *And* is often misused for *to*; as, "Come *and* see me." "Try *and* do what you can for him." "Go *and* see your brother." In such sentences use *to*, not *and*.

**All over.** "The disease spread *all over* the country." Say "The disease spread *over all* the country."

**Adjective, Adverb.** If a phrase denoting *manner* could be substituted, the adverb should be used; but if some part of the verb *to be* could be employed as a connective, the adjective is required; as, "The physician felt his pulse *carefully* [that is, in a careful manner] and observed that the patient's hand felt *cold* [that is, was cold to the touch]." It is correct to say, "He feels *sad*." "It looks *bad*." "It smells *sweet*."

**Apprehend, Comprehend.** *Apprehend* is often misused for *comprehend*. Perception *apprehends*; conception *comprehends*. Both express an effort of the thinking faculty. To *apprehend* is simply to take an idea into the mind; to *comprehend* an idea is fully to understand it in its various relations to what is already in the mind.

**Apt, Liable, Likely.** *Apt* implies natural fitness or tendency; as, "He is an *apt* scholar." "An impetuous person

is *apt* to speak sharply." *Likely* is used of a contingent event that is probable, and, usually, favorable; as, "An industrious student is *likely* to succeed." *Liable* refers to an unfavorable contingency; as, "The ship is *liable* to sink at any time."

**Angry, Mad.** *Angry* means roused by indignation or resentment; *mad* usually means disordered in mind, lunatic, insane. It is well to preserve the distinction between these words, though some of our best writers use *mad* in the sense of *angry*.

**Authentic, Genuine.** *Genuine* means true or real as opposed to what is spurious or supposititious; *authentic*, that which possesses authority or is trustworthy. A book whose statements on any subject are in accordance with facts is *authentic*; a book is *genuine* if written by the author to whom it is attributed, but may be absolutely unreliable.

**Above.** Frequently used as an adjective, as in "the *above* statement," "the *above* incidents did not occur as was stated in the despatch." If the statement is something that is previously mentioned in the text it is better to say "the *foregoing*" or "the *preceding* statement." If reference is made to incidents outside the text that have been mentioned previously to what is now being said, "the *above-mentioned* facts," "the incidents related *above*," may be used.

**Alone, Solitary.** *Alone* means unaccompanied, single. A traveller without companions is *alone*. *Solitary* refers more to one's mental or social isolation from surrounding affairs or people. "*Solitude* is not measured by the miles of space that intervene between a man and his fellows.

The really diligent student in one of the crowded hives of Cambridge College is as *solitary* as a dervish in the desert."

**Avocation, Vocation.** *Vocation* means one's regular calling or business, as banking, printing; *avocation* is that which furnishes amusement or pleasure aside from regular business, as music, hunting. A man's *vocation* may be printing, and his *avocation* amateur photography. "The work has been prepared chiefly in the leisure taken from active duties, and from time to time has been delayed by other *avocations*."

**Allude, Mention, Refer.** *Allude* is very frequently misused for *mention*, *refer*. We *allude* to events or to things when we do not distinctly *mention* or directly *refer* to them. *Allusion* implies a knowledge of the subject on the part of the reader or the hearer. "He was not familiar with the *allusions* of English literature, and had often to consult the dictionary." "The lecturer did not *refer* to the incidents of the Crimean War."

**Aggravate, Provoke.** *Aggravate* signifies to make heavy, to make worse, as "*aggravating* circumstances" in criminal law phrase means circumstances that increase the gravity of a crime. *Provoke* means to act in a way to excite anger or resentment.

**Among one another.** "They exchanged confidences among one another." Say "*among themselves*," or "*with one another*."

**At, in.** Use *at* if the place is regarded as a point; *in*, if it is inclusive; as, "We arrived *at* Paris." "He lives *in* London." Say "Where is it?" not "Where is it *at*?"—the *at* is redundant.



**And, or.** *And* is often used where *or* is required ; as, “ A language like the French *and* German contains as many words.” “ A language like the French *or* the German,” since no language is at once French *and* German.

**Approach, Address, Petition.** Do not use *approach* for *address* or *petition*. *Approach* is often used in a bad sense, implying the use of bribery or intrigue. “ The teachers *petitioned* the superintendent for longer intermissions,” not *approached* or *addressed* him.

**Ain't.** A modification of *am not*, or *are not*. Always inelegant—a vulgarism.

**Awful, Awfully.** Colloquial slang, for *very* or *exceedingly* ; as, “ An *awfully* jolly crowd ;” “ an *awful* good time ;” “ *awfully* nice.”

**Answer, Reply.** Discriminate in the use of these two words. We *answer* a question, and *reply* to an assertion. We *answer* letters and *reply* to arguments they may contain.

**Back out.** An Americanism for *retreat*. Say *retreat*.

**Been to.** “ Where have you *been to* ?” Omit the superfluous *to*.

**Both.** This word is redundant in the following sentences : “ They *both* resemble each other very much.” “ They are *both* alike.” “ They *both* met in the street.” Its use in the foregoing sentences is absurd.

**Big, Great.** *Big* is often misused for *great* ; as, “ He is a *big* man,” instead of a *great* man. A *big* man may be very far from being a *great* man.



But what should not be used for *but that* in such expressions as, "I do not know *but what* I did." Say *but that* I did.

But yet should not be used when either *but* or *yet* is sufficient by itself; as, "Wealth may seek us, *but* wisdom must be sought."

But. This word is often misused. It is frequently used for *that*; as, "I do not doubt *but* he will go;" read doubt *that*. "I have no doubt *but that* he will go;" suppress *but*. *But* is also improperly used for *than*; as, "No other resource *but* this was allowed him;" read, *than* this.

Blame it on. A gross and inexcusable vulgarism which we often hear from persons of considerable culture. "He *blames it on* his brother." Say *accuses* or *suspects* his brother of having done it.

Character, Reputation. A man's *character* is what he essentially *is*; his *reputation*, what folk think he is. Mr. John Doe's *character* may be unequivocally bad and his *reputation* good, or the reverse.

Citizen is frequently misused for *person* by newspaper writers and others desirous of using large words which are "full of sound and fury, signifying nothing." *Citizen* should be used only when speaking of persons in their relations as citizens, in distinction from officials.

Compare To or With. We compare one thing *with* another to note points of agreement or difference. We compare one thing *to* another which we believe it resembles.

Circumstances—Under or In. There is a nice distinction in the use of prepositions with this word. When the idea to be conveyed is mere situation it is expressed by *in*

the circumstances ; action affected is performed *under* the circumstances.

**Can, May.** *Can* is often misused for *may*. *Can* refers to some form of possibility ; *may*, to simple permission ; as, “ *Can* I pass the guard ? ” “ *May* [not *can*] I use your ruler ? ”

**Curious.** This word is often misused. *Curious* means inquisitive, prying. Its use instead of *strange* or *remarkable* is common ; as, “ A *curious* fact. ” “ A *curious* proceeding. ” Say a *remarkable* fact ; a *strange* proceeding.

**Dirt, Earth.** The phrase, “ a dirt road, ” for earth, clay, gravel, or ground, that is, an unpaved road, is entirely indefensible. *Dirt*, which has been termed “ matter out of place, ” means filth. Some even speak of “ clean dirt, ” which is an evident contradiction in terms. There can be no such thing.

**Differ With, From.** In the use of these prepositions, some writers recognize a nice distinction. Both phrases have been used to express “ difference in opinion ; ” but *differ from* is preferable for this, as *differ with* has been regarded as being reserved for “ have a difference with, ” that is, a conflicting opinion. *Differ from* is always to be used when the sense is “ different from ; ” as, “ Washington differed from Hamilton in temperament, but did not differ with him in political theory. ”

**Don't,** a contraction of *do not*, should be used only in the first person singular or in the plural ; as, “ I *don't* know. ” “ They *don't* care. ” “ He *doesn't* know any better. ”

**Enough, Sufficient.** A man has *sufficient* when he has what he needs ; *enough* when he has all he desires. A miser may have *sufficient*, but never has *enough* money.

**Even up.** A slang expression much used in the South and West, signifying “to get even with.”

**Equally as well.** A common redundancy. Omit the *as*. Say equally well or quite as well.

**Elegant, Splendid.** These words are very frequently used when the speaker means to say *fine*, as in such expressions as “an elegant day,” “a splendid piece of roast beef.” *Splendid* is from a Latin adjective, *splendidus*, meaning bright, shining, brilliant. A jeweller’s tray of diamonds may be *splendid*; the sun is *splendid*. *Elegant* means marked by refinement, exhibiting taste and delicacy of finish; as, “He had not expected to find so much taste for *elegant* literature in an old village deacon.”

**Education.** “This is one of the most misused of words. A man may be well acquainted with the contents of text-books, and yet be a person of little *education*; on the other hand, a man may be a person of good education, and yet know little of the contents of text-books. Abraham Lincoln and Edwin Forrest knew comparatively little of what is generally learned in schools; still they were men of culture, men of education. A man may have ever so much book-knowledge and still be a boor; but a man cannot be a person of good education and not be—so far as manner is concerned—a gentleman. *Education*, then, is the whole of which Instruction and Breeding are the parts. The man or the woman—even in this democratic country of ours—who *deserves* the title of gentleman or lady is always a person of education; *i.e.*, he or she has a sufficient acquaintance with books and with the usages of social intercourse to acquit himself or herself creditably in the society of cultivated people. Not moral worth, nor learning, nor wealth, nor all

three combined, can unaided make a gentleman, for with all three a man might be *uneducated*,—coarse, unbred, unschooled in those things which alone make men welcome in the society of the refined.—*Alfred Ayres*.

**Except, Unless.** *Except* is often used when *unless* should be used ; as, “ No one need apply *except* he is thoroughly familiar with the business.” No one need apply *unless* he is familiar with the business.

**Either.** This word means the *one* or the *other* of two. “ Give me *either* of them,”—that is, give me the one or the other of two. We should not say, “ Give me *either*,” in referring to more than two.

**From, Of.** *From* is often misused for *of* ; as, “ He died *from* cholera.” Say, he died *of* cholera. We may say he died *from* the effects of cholera.

**Fetch, Carry, Bring.** *Fetch* means to *go and bring*, hence it is clearly wrong to use such expressions as “ go and fetch me a drink of water.” *Carry* often implies the meaning *from*, and is followed by the preposition *away* and *from*, thus being opposed to *fetch* and *bring*.

**Friend, Acquaintance.** “ A *friend* is one with whom you may be sincere ;” an *acquaintance* may be one about whom you know little. One may have few *friends*, but many *acquaintances* ; hence, he who is desirous to call things by their right names will, as a rule, use the word *acquaintance* instead of *friend*.

**Got.** Do not say “ I have got” when you mean merely that you have possession of something. *Got* means to obtain when one strives for anything ; as, “ He *got* the book offered as a prize through his earnest efforts.”

**Good, Great.** *Good* is often improperly used for *great*. *Good* means having admirable moral or spiritual qualities; righteous, virtuous, religious; *great* means unusually large mass or magnitude; big; vast; containing many units. The use of *good* instead of *great* is clearly improper in the following sentences: "I have a *good* many sheep." "A *good* number were present." "She has a *good* number of bad boys."

**Hurry, Haste.** *Haste* denotes rapidity of motion, merely. *Hurry* implies confusion as well as rapidity. A person may *hasten* a work without affecting its accuracy or elegance; but *to hurry* carries with it an idea of confusion, laxity of execution, and resulting inelegance.

**How** should never be used to ask for the repetition of a word or a sentence.

**Had, Have.** A vulgarism of the worst description. These two auxiliary verbs should never be used together. "Had I *have* known it," "Had you *have* seen it," instead of "*Had* I known it." "*Had* you seen it."

**Hain't.** A common and inexcusable vulgarism.

**Had ought.** "He *had* ought to go." Omit the *had*. *Ought* says all that *had ought* says.

**Healthy, Wholesome.** *Healthy* means having health; *wholesome* means tending to promote health. Say "Onions are *wholesome* vegetables," not *healthy* vegetables. A man may be *healthy*; the food he eats, if not deleterious, is *wholesome*.

**How, That.** "I have heard *how* in Italy one is beset on all sides by beggars;" read heard *that*. *How* means the



*manner in which.* *How* should never be used instead of the substantive-conjunction *that*.

**In, Into.** Often misused. *In* denotes position, state; *into*, tendency, direction; as, "I threw the stone *into* the water, and it lies *in* the water." "Come *into* [not *in*] the house." Where no object is expressed, we may use *in*; as, "Come *in*." "Go *in*."

**If.** "I doubt *if* this will every reach you." Say, *whether* this will ever reach you.

**Ill, Sick.** Both words refer to disordered physical condition. *Sick*, however, is the stronger word, and generally the better word to use.

**In so far as.** "A want of opportunity would suffice, *in* so far as the want could be shown." The *in* is not needed.

**Like, As.** Do not say, "He thinks *like* I do," but *as* I do.

**Lend, Loan.** *Lend* is a verb; *loan*, a noun. "He endeavored to secure a *loan*." "They are said to *lend* money."

**Less, Fewer.** The following sentence, from a prominent school journal, contains a very common, but inexcusable blunder; "There were not less than three hundred and fifty teachers in attendance." This should be "not fewer." *Less* is used in speaking of *quantity*; as, "There was *less* wheat in the second than in the first bin." *Fewer* is used of number; as, "Not *fewer* than sixty thousand people visited the city during the celebration of our great victories."

**Love, Like.** *Love* should never be used for *like*. Both words express a fondness for and a pleasure in something, but *love* expresses something more—a spirit of devotion to,



a readiness to sacrifice to obtain, or to serve, what we love. "He *loves* his country, his mother, and his wife." "He *likes* peaches and pumpkin pie."

**Lay, Lie.** *Lay* is a transitive verb ; *lie*, intransitive. *Lay* means "to put down ;" *lie* means to rest. *Lie*, being intransitive, never has an object. The presence or absence of an object, and the character of the verb as transitive or intransitive may be decided by asking the question, "*Lay* (or laid) *what?*" "We say a man *lays* brick." "A ship *lies* at anchor." "I must *lie* down." "I must *lay* myself down." In short, *lay* always expresses transitive action, and *lie*, rest.

**Learn, Teach.** To *learn* is to take instruction ; to *teach* is to give instruction. "The ladies at the college *learned* many poor girls to make their own clothing." Read, *taught* the poor girls ; the girls *learned*. The uncultured often misuse *learn* for *teach*.

**Looks beautifully.** The adjective *beautiful* should be used. "Looks beautifully" is genteel bad grammar. We can say she looks *sweet*, or *beautiful*, or *charming*. That is, to the observer her appearance is *sweet* or *beautiful* or *charming*.

**Mutual.** *Mutual* is properly used in the sense of *reciprocal* ; hence it is an error to speak of a "mutual friend." Say common friend. Two authors may have a *mutual* admiration for each other, but a society of literary men would have a common admiration for one another.

**Merely, Simply.** *Merely* implies no addition ; *simply*, no complication ; as, "The boys were there *merely* as spectators ; it is *simply* incredible that they should have disgraced themselves so."

**Mere.** This word is frequently misused ; “ It is true of men as of God, that words *merely* meet with no response.” The writer meant that *mere* words met with no response.

**Make up their mind.** Some people never *decide*, or *conclude*, to do anything ; they “ *make up their mind*.”

**Neglect, Negligence.** *Neglect* refers to an act or a succession of acts ; *negligence* refers to the act or habit of neglecting that which ought to be done.

**Nice.** This has been aptly termed the social adjective. It is used by some to express every qualification imaginable, as a *nice* day, a *nice* time, a *nice* man. The proper meaning is *delicate*, *exact* ; as, a *nice* distinction in words.

**Nicely.** “ How do you do ? ” “ *Nicely*.” “ How are you ? ” “ *Nicely*.” This use of the word is the quintessence of popinjay vulgarity.

**No use.** “ It was *no use* to argue with him.” Say, *of no use*.

**Neither, Nor.** *Neither* is often misused by writers of ability ; as, “ He would *neither* give wine, *nor* oil, *nor* money.” The conjunction should be placed before the excluded objects ; as, “ He would give *neither* wine, *nor* oil, *nor* money.” “ She can *neither* help her beauty, *nor* her courage, *nor* her cruelty.” Say, she can help *neither*, etc.

**Not.** Care should be used in placing *not*. The correlative of *not* when it stands in the first member of a sentence is *nor* or *neither* ; as, “ *Not* for thy ivory *nor* thy gold will I unbind thy chain,”—not, *or* thy gold. “ I will *not* do it, *neither* shall you,”—not, *or* shall you.

**Off of.** One of these words is superfluous. “ Give me a yard *off of* this piece of cloth. Say, give me a yard *off* this

piece of cloth, or *of* this piece of cloth. "The peach fell *off* of the tree;" read, fell *off* the tree.

**Often.** Often, oftener, oftenest, the proper comparison. The regular comparison is certainly more euphonious than *more* often and *most* often.

**On to.** Omit the *to*. We get *on* a chair, *on* a stump, and not *on to* a chair, a stump, etc.

**Ought, Should.** Each of these words implies obligation. *Ought* is the stronger term. What we *ought* to do we are morally bound to do. We *ought* to love our neighbors as we love ourselves, and *should* be respectful to every one.

**Other.** This word is often omitted when its use would make clearer the meaning intended. *Other* means different from the one specified, not the same. "No man can do as well." This expression includes the person to whom reference is made. "No other man can do as well," is meant.

**Only.** The qualifying word *only* has its place strictly assigned by the laws of expression, and this place is easily found on analyzing the sentence in which the word occurs; yet notwithstanding this simple test of its proper place no other word in the English language is more frequently misplaced. According to the position of *only*, the same words may be made to express very different meanings; as, "The drama, upon which the curtain had *only* fallen a short time since, was 'Money.'" Here *only* is misplaced, for the author meant to say, had fallen *only* a short time. Placed before fallen it modifies that word contrary to the writer's intention. "In its pages, papers of sterling merit *only* will appear;" read *only* papers of sterling merit. "Things are getting dull down in Texas; they *only* shot three men down

there last week ;” read, they shot *only* three men, etc. “ I *only* have three tickets ;” read, *only* three tickets. Place *only* immediately before the word or words you mean to qualify. The beauty and strength and clearness of a sentence depend quite as much on a proper arrangement of the grammatical terms as on the choice of words used to express the thought. Grammars, rhetorics, examples of faulty diction, and suggestions from the ablest critics can only assist the pupil in his struggle to dislodge the incorrect and verbose habits of expression acquired in the home and firmly established by long usage. “ Of all the faults to be found in writing, misplaced words,” says Cobbett, “ is the most common, and perhaps it leads to the greatest number of mistakes. All the words may be the proper words to be used upon the occasion, and yet, by a *misplacing* of a part of them, the meaning may be wholly destroyed ; and even made to be the contrary of what it ought to be.” Thinking, vigorous, courageous thinking and revision are the only reliable remedies for the cure of verbosity and the use of incorrect expressions.

**Only too willing.** This phrase is supplanting the simple word *willing*. “ I should like well,” or “ It would please me,” is preferable.

**Proven.** This is an incorrect form—a Scotticism—for *proved*, the perfect participle of *prove*. Say, “ The proposition was *proved* by John,” not “ was *proven*.”

**Propose, Purpose.** *Propose* means to offer for consideration, as plans, and so forth. *Purpose* means to intend, to design ; as, “ I *purpose* to write a history of England from the accession of King James the Second down to a time within the memory of living men.”—*Macaulay*.

**Plead.** This is an erroneous form for *pleaded*. "He *pleaded* to be allowed to go," not "he *plead*."

**Per.** This is a Latin preposition, and should always be followed by the Latin word; as *per diem*, *per annum*, not *per day* or *per year*.

**Portion, Part.** These words are not interchangeable. "A large *portion* of the building was destroyed by fire" is incorrect, because a *portion* means a part set aside for some special purpose, or for consideration by itself.

**Party, Person.** *Party* is often misused. *Party* means any one of two or more bodies of people contending for antagonistic opinions or politics; a number of persons assembled for social entertainment. *Person* means a human being, an individual.

**Procure, Secure.** *Procure* means to come into possession or enjoyment of by some effort or means. *Secure* means to make secure against risk or loss; to fasten, or confine as against escape or loss. We *procure* meal tickets at some hotels, but *secure* ourselves against loss by fire by insurance.

**Proof, Evidence.** *Proof* means the establishment of a fact by evidence; *evidence* makes clear or plain. The word *proof* is often misused for *evidence*; as, "What *proof* have you to offer in the case?" "What *evidence* have you to offer in *proof* of the truth of your statements?"

**Procure, Get.** *Procure* is often misused for *get* by persons who strive to be fine; as, "Where did you *procure* it?" Better, "Where did you *get* it?"

**Promise, Assure.** *Promise* is sometimes misused for *assure*; as, "I *promise* you I was very much astonished;"



read, I *assure* you, etc. *Promise* means to engage to do or not to do; *assure* means to give confidence to, to convince.

**Partly, Partially.** *Partly*, meaning in part, is preferable to *partially*, since the latter also means with partiality.

**Present, Introduce.** By those who are always striving to "show off" the word *present* is frequently used for *introduce*. *Present* means to face in the presence of an emperor; *introduce* means to bring to be acquainted. A person is *presented* at court or to our President; but persons who are unknown to each other are *introduced*.

**Quantity, Number.** *Quantity* is often improperly used for *number*. *Quantity* means so much; *number*, a collection of units. We use *quantity* in speaking of what is measured. or weighed; *number*, of what is counted.

**Quite.** This word is correctly used only in the sense of entire, complete, finished. A school may have *quite* a thousand pupils, that is, a complete or full thousand, and still be not *quite*, or entirely, full. Such expressions as "we had *quite* a nice time," "she is *quite* an important person," are gross vulgarisms.

**Rarely or ever.** Say, *rarely if ever*.

**Raise, Increase.** *Raise* is frequently used for *increase*; as, "A landlord notified his tenant that he would *raise* his rent." The tenant's reply was, "I thank you, I find it very hard to *raise* it myself." The landlord should have said, "I will *increase* your rent."

**Such, So.** "I never before saw *such* a large steeple." By transposing the words the sentence reads, "I never before saw a steeple *such* large." The proper word to use is *so*. "I never saw *so* large a steeple."



Sure. "I'm going *sure*." Say, "I'm *surely* going."

Since, Ago. *Since* refers to recent time; *ago* to past time in general; as, "I brought you word an hour *since*." "The Spanish Armada was destroyed off the coast of England long *ago*."

Stay, Stop. We go to a hotel and *stay*, not *stop*, there. *Stop* refers merely to the cessation of motion; *stay* means to sojourn, to continue in one place.

Set, Sit. In strict usage, *sit* is always intransitive when referring to posture; *set*, transitive; the expressions "a *setting* hen," for "a *sitting* hen," and "the coat *sets* well," or ill, as the case may be, for "the coat *fits*," are colloquialisms common to the United States, where it is by many thought pedantic to use *sit* in these senses. Garments *sit*, hens *sit*, and the wind *sits*, not *sets*, in a certain quarter; e.g., "And look how well my garments *sit* upon me, much feater [more neatly] than before."—*Shakespeare*. "Now *sits* the wind fair, and we will aboard."—*Ibid*. In Matthew xxi. 4-7, we learn it was prophesied that Jesus should come "*sitting* upon an ass," so the disciples fetched a colt from the "village over against them," and "they *set* him thereon." Also see Jeremiah xvii. 11: "As the partridge *sitteth* on eggs and hatcheth them not."

Shall, Will. *Shall*, in an affirmative sentence in the first person, and *will*, in the second and third persons, merely announce future action. "I *shall* go to town to-morrow." "I *shall* not; I *shall* wait for better weather." "We *shall* be glad to see you." "We *shall* set out early, and *shall* try to arrive by noon."

*Shall*, in an affirmative sentence in the second and third persons, announces the speaker's intention to control. Thus, "You *shall* hear me out." "You *shall* go, sick or well." "He *shall* be my heir."

*Will*, in the first person, expresses a promise, announces the speaker's intention to control, proclaims a determination. Thus, "I *will* [I promise to] assist you." "I *will* [I am determined to] have my right." "We *will* [We promise to] come to you in the morning."—*The Verbalist*.

**Scarcely, Hardly.** *Scarcely* pertains to quantity; *hardly* to degree; as, "There is *scarcely* a bushel of wheat." "I shall *hardly* finish my job by nightfall."

**Seldom or ever** is incorrect; better, *seldom if ever*, or *seldom or never*.

**Superfluous Words.** A careful study of the following paragraph, taken from "The Verbalist," will prove helpful to pupils: "Whenever I try to write well, I *always* find I can do it." "I shall have finished by the *latter* end of this week." "Iron sinks *down* in water." "He combined *together* all the facts." "My brother called on me, and we *both* took a walk." "I can do it *equally* as well as he." "We could not forbear *from* doing it." "Before I go, I must *first* be paid." "We were compelled to return *back*." "We forced them to retreat *back* fully a mile." "His conduct was approved *of* by everybody." "They conversed *together* for a long time." "The balloon rose *up* very rapidly." "Give me another *one*." "Come home as soon as *ever* you can." "Who finds him *in* money?" "He came in last *of all*." "He has *got* all he can carry." "What have you *got*?" "No matter; I have *got*." "I have *got* the headache." "Have you *got*

any brothers?" "No; but I have *got* a sister." All the words in *italics* are superfluous.

**Think, Believe.** *Think* is often improperly used for *believe*. To *think* means to form by mental processes, to review in mind; to *believe* means to accept as true on testimony or authority. "I *think* well of your proposition." "I *believe* that George Washington was a great and good man;" that is, I accept as true the history of his life.

**Take on.** This group of words is often misused for *grieve* or *scold*.

**Take up school.** This phrase is often misused for *begin school*. "School *took up* at nine o'clock." Say, *school began* at nine o'clock.

**They, their, them.** Each of these words is often misused in such expressions as, "If any one has lost a book, *they* may inquire for it." "Every one must get *their* own lesson." Say, *his* or *her* lesson. "*Them* examples are not difficult." Say, *these* or *those* examples.

**This, that or these, those.** In the sense of *former* and *latter*, *this* and *these* should refer to the latter of the two things mentioned; *that*, *those* to the former.

**That of.** "He chose for a profession *that of* the law." Why not say, "He chose law for a profession."

**Try, Make.** *Try* is often misused for *make*; as, "*Try* the experiment," for "*Make* the experiment."

**Tantalize** means to tease by repeated disappointments. *Aggravate* should never be used for *irritate*, *provoke*, or *tantalize*.

**Taste of.** The *of* is superfluous. We *taste* or *smell* a thing, not *taste of* nor *smell of*.

**Transpire, Happen.** *Transpire* is frequently misused for *happen*. *Transpire* means, literally, to ooze out ; as, "Transpiration is a slow flow under resistance." *Happen* means to come, occur, or exist by chance. "What *happened* at the meeting of the commissioners has not yet *transpired*."

**Upon, on.** The prevailing tendency is towards the use of the simpler *on*, unless the idea to be expressed is that of actual superposition ; as, "The mason places one stone *upon* another." We call *on* a friend, make speeches *on* subjects, write *on* various questions, and, if we are not careful in our choice of prepositions, find that "one woe doth tread *upon* another's heels, so fast they follow."—*Shakespeare*.

**Whole of.** An expression that should not be used instead of *whole*, *entire*, before a plural noun. "The *whole of* the congregation were greatly affected" should be "the *whole* [better, *entire*] congregation," etc. Again, "The *whole of* the committee have left" should be "*all* the committee," unless it is desired to make reference only to such of the members as are *whole* in body, or not wanting in the full number of limbs.

**With, By.** *With* denotes the instrument ; *by* the agent ; as, "The ditch was dug *by* the gardener *with* a spade."

**What, That.** *What* is often improperly used for *that* ; as, "He would not believe but *what* I did it ;" read, but *that*. "I do not doubt but *what* I shall go to St. Louis to-morrow ;" read, doubt *that*.

## EXERCISE XXIII.

### Selections for Study.

#### I. To a Waterfowl.

1. Whither, 'midst falling dew,  
While glow the heavens with the last steps of day,  
Far, through their rosy depths, dost thou pursue  
Thy solitary way !
2. Vainly the fowler's eye  
Might mark thy distant flight to do thee wrong,  
As, darkly painted on the crimson sky,  
Thy figure floats along.
3. Seek'st thou the plashy brink  
Of weedy lake, or marge of river wide,  
Or where the rocking billows rise and sink  
On the chafed ocean-side ?
4. There is a Power whose care  
Teaches thy way along that pathless coast,—  
The desert and illimitable air,—  
Lone wandering, but not lost.
5. All day thy wings have fanned,  
At that far height, the cold, thin atmosphere ;  
Yet stoop not, weary, to the welcome land,  
Though the dark night is near.
6. And soon that toil shall end :  
Soon shalt thou find a summer home, and rest  
And scream among thy fellows : reeds shall bend  
Soon o'er thy shelter'd nest.

7. Thou'rt gone ! the abyss of heaven  
     Hath swallow'd up thy form ; yet, on my heart  
 Deeply hath sunk the lesson thou hast given,  
     And shall not soon depart :
8. He who, from zone to zone,  
     Guides through the boundless sky thy certain flight  
 In the long way that I must tread alone,  
     Will lead my steps aright.

— *William Cullen Bryant.*

### Analysis.

NOTE.—The outlines here presented are merely suggestive. Pupils should be encouraged to discuss the thoughts of the authors and to note carefully the forms in which the thoughts are expressed; they should ever bear in mind that grammatical analysis is only a means to an end. Formal grammatical analysis should be accompanied by thought analysis and composition. Language is a growth, and, like every other growth, is primarily dependent upon an inward vital energy. It has its origin and its development in answer to an instinctive desire of the soul to express its thoughts and feelings. It must be understood that grammar does not make laws for language. It merely states the facts in regard to the right use of language, and in an orderly way, so that they can be easily referred to and learned. Rules of syntax only report what is regarded as good English. Incorrect forms of expression are dislodged only by using correct forms. Thinking is the only cure for faulty English.

First Stanza.—What kind of a sentence is this stanza? What is meant by *principal proposition*? What is meant by *subordinate proposition*? Construe *'midst falling dew*. What part of speech is *While glow the heavens with the last steps of day*? Parse *Far, Thy*. Why say *solitary way*?



**Second Stanza.**—What kind of a sentence is this stanza? Analyze it. What is meant by *fowler's eye*? Parse *Might mark*. Parse the object of *Might mark*. Construe *to do thee wrong*. Construe the last two lines. Parse *As*. Construe *darkly painted on the crimson sky*.

**Third Stanza.**—What kind of a sentence is this stanza? Name the objects of *Seek'st*. Why say *weedy lake, marge of river wide*? Where do *rocking billows rise and sink*? What is meant by *chafed ocean-side*? Define *chafed* and use it in a sentence.

**Fourth Stanza.**—What kind of a sentence is this stanza? Parse *There*, the first word. Why do we use a capital in writing *Power*? Construe the clause beginning with *whose*. What is meant by *pathless coast*? Construe the third line. Define *illimitable*. Construe the last line.

**Fifth Stanza.**—Parse *have fanned, day, stoop*. Parse *Yet, weary*. Construe *to the welcome land*. Why say *welcome land*? Parse *Though, is, near*.

**Sixth Stanza.**—What toil? Parse *shall end, shalt find, scream*. Compare *Soon*. Why say *shelter'd nest*?

**Seventh Stanza.**—What kind of a sentence is *Thou'rt gone*? Analyze the second sentence. Define *abyss*. Parse *yet*. Parse *hath sunk*. Parse *lesson*. What *lesson*? Construe *thou hast given*.

**Eighth Stanza.**—What kind of a sentence is this stanza? Read aloud the principal proposition. Read the first dependent proposition; the second. Construe *from zone, to zone*. Define *zone*. Construe *In the long way*. What is meant by *In the long way*? Why is the relative *that* used, in the third line? Parse *aright*.

## II. The Sense of Beauty.

1. Beauty is an all-pervading presence. It unfolds in the numberless flowers of the spring. It waves in the branches of the trees and the green blades of grass. It haunts the depths of the earth and sea, and gleams out in the hues of the shell and the precious stone.

2. And not only these minute objects, but the ocean, the mountains, the clouds, the heavens, the stars, the rising and setting sun, all overflow with beauty. The universe is its temple ; and those men who are alive to it cannot lift their eyes without feeling themselves encompassed with it on every side.

3. Now, this beauty is so precious, the enjoyments it gives are so refined and pure, so congenial with our tenderest and noblest feelings, and so akin to worship, that it is painful to think of the multitude of men as living in the midst of it, and living almost as blind to it, as if, instead of this fair earth and glorious sky, they were tenants of a dungeon. An infinite joy is lost to the world by the want of culture of this spiritual endowment.

4. Suppose that I were to visit a cottage, and to see its walls lined with the choicest pictures of Raphael, and every spare nook filled with statues of the most exquisite workmanship, and that I were to learn that neither man, woman, nor child ever cast an eye at these miracles of art, how should I feel their privation ; how should I want to open their eyes, and to help them to comprehend and feel the loveliness and grandeur which in vain courted their notice !

5. But every husbandman is living in sight of the works of a divine Artist ; and how much would his existence be elevated, could he see the glory which shines forth in their forms, hues, proportions, and moral expression ! I have spoken only of the beauty of nature, but how much of this mysterious charm is found in the elegant arts, and especially in literature ?

6. The best books have most beauty. The greatest truths are wronged if not linked with beauty, and they win their way most surely and deeply into the soul when arrayed in this their natural and fit attire.

7. Now, no man receives the true culture of a man, in whom the

sensibility to the beautiful is not cherished ; and I know of no condition in life from which it should be excluded. Of all luxuries this is the cheapest and most at hand ; and it seems to me to be most important to those conditions, where coarse labor tends to give a grossness to the mind.

8. From the diffusion of the sense of beauty in ancient Greece, and of the taste for music in modern Germany, we learn that the people at large may partake of refined gratifications, which have hitherto been thought to be necessarily restricted to a few.—*William Ellery Channing.*

### Analysis.

**First Paragraph.**—What is meant by *an all pervading presence*? Parse *presence*. What part of speech is the phrase *in the numberless flowers of spring*? What is the antecedent of *It*, in the sentences which follow *presence*? Parse *out*. Construe *in the hues of the shell and precious stone*. Define and compare *precious*.

**Second Paragraph.**—Analyze the first sentence. What is meant by *minute objects*? In what sense do the greatest objects *overflow with beauty*? Parse *all*. What is meant by *The universe is its temple*? What is meant by *who are alive to it*? Construe *with it, on every side*.

**Third Paragraph.**—Parse *Now*. Use *now* as another part of speech. Parse *so*, in *so precious*. Construe *with our tenderest and noblest feelings*. Compare *tender, noble*. What does *it* represent, in the third line? What is the logical subject of *is painful*? Parse *as if*. Parse *tenants*. Construe *to the world by the want of culture of this spiritual endowment*. Define *spiritual, endowment, infinite*.

**Fourth Paragraph.**—What is the object of *Suppose*? of *to see*? Construe *lined with the choicest pictures of Raphael*;

also *filled with statues of the most exquisite workmanship*. What is the object of *to learn*? Analyze the sentence beginning with *how*. Construe *which in vain courted their notice*! Define *courted* and use it in a simple sentence.

**Fifth Paragraph.**—Define *husbandman*. Parse *is living*. What is meant by *divine Artist*? Name some of the visible works of the divine Artist. Parse *would be elevated*, in the second line. Construe *which shines forth in their forms, hues, proportions, and moral expression*! What is meant by *moral expression*? What is meant by *mysterious charm in the elegant arts*? in *literature*?

**Sixth Paragraph.**—Name three books that have great beauty. Parse *have*, in the first sentence. What kind of a verb is it as here used? Use it as an auxiliary verb. Parse *are wronged*. Construe the last clause. What two distinct offices does the word *when* fill in this sentence? Construe *if not linked with beauty*. Why is truth wronged, if not linked with beauty? Parse *arrayed*. Parse *this*. Construe *their natural and fit attire*.

**Seventh Paragraph.**—Analyze the first sentence. Parse *whom*. Parse *is cherished*. Parse *which*, in the third line. Analyze the sentence beginning with *Of*. Construe *where coarse labor tends to give a grossness to the mind*. What is meant by *coarse labor*? Define *grossness*.

**Eighth Paragraph.**—Define *diffusion* and use it in a simple sentence. Locate *Greece*. Locate *Germany*. Analyze the paragraph. Parse *learn*, in the second line. Name the object of *learn*. Construe the last clause. Parse *which*. Parse *have been thought*. What may we learn from the educated masses in *Greece* and *Germany*?

### III. The Closing Year.

1. 'Tis midnight's holy hour—and silence now  
Is brooding, like a gentle spirit, o'er  
The still and pulseless world. Hark ! on the winds  
The bell's deep tones are swelling—'tis the knell  
Of the departed year. No funeral train  
Is sweeping past ; yet, on the stream and wood,  
With melancholy light, the moonbeams rest  
Like a pale, spotless shroud ; the air is stirred  
As by a mourner's sigh ; and on yon cloud,  
That floats so still and placidly through heaven,  
The spirits of the seasons seem to stand,—  
Young Spring, bright Summer, Autumn's solemn form,  
And Winter with his aged locks,—and breathe,  
In mournful cadences, that come abroad  
Like the far wind-harp's wild and touching wail,  
A melancholy dirge o'er the dead year,  
Gone from the earth forever.
2. 'Tis a time  
For memory and for tears. Within the deep,  
Still chambers of the heart, a spectre dim,  
Whose tones are like the wizard voice of Time,  
Heard from the tomb of ages, points its cold  
And solemn finger to the beautiful  
And holy visions that have passed away,  
And left no shadow of their loveliness  
On the dead waste of life. That spectre lifts  
The coffin-lid of Hope, and Joy, and Love,  
And, bending mournfully above the pale,  
Sweet forms that slumber there, scatters dead flowers  
O'er what has passed to nothingness.
3. The year  
Has gone, and with it, many a glorious throng  
Of happy dreams. Its mark is on each brow,  
Its shadow in each heart. In its swift course,



It waved its sceptre o'er the beautiful—  
And they are not. It laid its pallid hand  
Upon the strong man—and the haughty form  
Is fallen, and the flashing eye is dim.  
It trod the hall of revelry, where thronged  
The bright and joyous—and the tearful wail  
Of stricken ones is heard, where erst the song  
And reckless shout resounded.

4. It passed o'er  
The battle-plain, where sword, and spear, and shield,  
Flashed in the light of mid-day,—and the strength  
Of serried hosts is shivered, and the grass,  
Green from the soil of carnage, waves above  
The crushed and mouldering skeleton. It came,  
And faded like a wreath of mist at eve ;  
Yet, ere it melted in the viewless air,  
It heralded its millions to their home  
In the dim land of dreams.

5. Remorseless Time !  
Fierce spirit of the glass and scythe !—what power  
Can stay him in his silent course, or melt  
His iron heart to pity? On, still on  
He presses, and forever. The proud bird,  
The condor of the Andes, that can soar  
Through heaven's unfathomable depths, or brave  
The fury of the northern hurricane,  
And bathe his plumage in the thunder's home,  
Folds his broad wings at nightfall, and sinks down  
To rest upon his mountain crag,—but Time  
Knows not the weight of sleep or weariness,  
And night's deep darkness has no chain to bind  
His rushing pinions.

6. Revolutions sweep  
O'er earth, like troubled visions o'er the breast  
Of dreaming sorrow ; cities rise and sink,



Like bubbles on the water ; fiery isles  
 Spring blazing from the ocean, and go back  
 To their mysterious caverns ; mountains rear  
 To heaven their bald and blackened cliffs, and bow  
 Their tall heads to the plain ; new empires rise,  
 Gathering the strength of hoary centuries,  
 And rush down like the Alpine avalanche,  
 Startling the nations,—and the very stars,  
 Yon bright and burning blazonry of God,  
 Glitter a while in their eternal depths,  
 And, like the Pleiad, loveliest of their train,  
 Shoot from their glorious spheres, and pass away,  
 To darkle in the trackless void : yet Time—  
 Time, the tomb-builder, holds his fierce career,  
 Dark, stern, all-pitiless, and pauses not  
 Amid the mighty wrecks that strew his path,  
 To sit and muse, like other conquerors,  
 Upon the fearful ruin he has wrought.

—George D. Prentice.

### Analysis.

**First Stanza.**—*Why holy hour ?* What kind of a sentence is the first sentence ? Name the phrases in the first sentence. *Why still and pulseless world ?* Parse *Hark !* What is the antecedent of *'Tis ?* What kind of a verb-phrase is *are swelling ?* What part of speech is *Of the departed year ?* Parse *past*. Parse *yet*. Name the phrases that modify *rest*. What kind of a clause is *That floats so still and placidly through heaven ?* Why is the clause introduced by *that ?* Why say *Young Spring, bright Summer, Autumn's solemn form, and Winter with his aged locks ?* What is the grammatical subject of *breathe ?* Give the principal parts of *breathe*. *Breathe* what ? What part of speech is *Like the far wind-harp's wild and touching wail ?* What does *Gone from the earth forever*

modify? As a whole, how is it used? What part of speech is *from the earth forever*? Give the principal parts of *Go*.

**Second Stanza.**—Why say, *'Tis a time for memory and for tears*? What part of speech is *Within the deep, still chambers of the heart*? Name the principal elements of the second sentence. What is meant by *a spectre dim*? What *visions*? What kind of a clause is *that have passed away*, etc.? Is the clause restrictive or coördinate? Why are *Hope* and *Joy* and *Love* capitalized? Construe *bending mournfully above the pale, sweet forms*. Parse *what*, in the last line. Parse *has passed*.

**Third Stanza.**—Parse *has gone, of happy dreams*. What is meant in the second sentence? What is meant by the phrase, *o'er the beautiful*? What part of speech is the phrase? Why say *pallid hand*? Parse *is fallen*. Parse *is dim*. Construe *where thronged the bright and joyous*. Parse *is heard*. Construe *where erst the song and reckless shout resounded*. Why *reckless shout*?

**Fourth Stanza.**—*It passed*. What passed? Construe *where sword, and spear, and shield, flashed in the light of mid-day*. Parse *is shivered, crushed, mouldering*. Parse *yet, ere, in the viewless air*. Why say *viewless air*? Construe *In the dim land of dreams*.

**Fifth Stanza.**—Parse *Time*. Construe *Fierce spirit of the glass and scythe*! Why use *him*, in the third line? Construe *The condor of the Andes*. Name the principal elements of the sentence following *forever*, in the fifth line. Why is *that* used, in the sixth line? What kind of phrase is *To rest upon his mountain crag*? Parse *or*, in the third line from the last. What part of speech is *to bind his rushing pinions*? Parse *rushing*. Define *pinions*.

**Sixth Stanza.**—How do *revolutions sweep o'er earth?* What kind of a phrase is *like troubled visions o'er the breast of dreaming sorrow?* Is it a simple, complex, or compound phrase? Is it used as an adjective or as an adverb? How do *cities rise and sink?* Construe *blazing from the ocean.* Construe *from the ocean.* Construe *To their mysterious caverns.* Why say *mysterious caverns?* Construe *To heaven their bald and blackened cliffs.* Construe *Gathering the strength of hoary centuries.* Parse *Startling.* Construe *Yon bright and burning blazonry of God.* Construe *loveliest of their train.* Construe *the tomb-builder.* Parse *dark, stern, amid the mighty wrecks.* What wrecks? Construe *To sit and muse.* What is meant by *like other conquerors?* What ruin? What does the clause *he has wrought* limit?

#### IV. Proper Distribution of Time.

1. Time we ought to consider as a sacred trust, committed to us by God; of which we are now the depositaries, and are to render an account at the last. That portion of it which he has allotted to us is intended partly for the concerns of this world, partly for those of the next. Let each of these occupy, in the distribution of our time, that space which properly belongs to it.

2. Let not the hours of hospitality and pleasure interfere with the discharge of our necessary affairs; and let not what we call necessary affairs encroach upon the time which is due to devotion. To everything there is a season, and a time for every purpose under heaven. If we delay till to-morrow what ought to be done to-day, we overcharge the morrow with a burden which belongs not to it. We load the wheels of time, and prevent them from carrying us along smoothly.

3. He who every morning plans the transactions of the day, and follows out that plan, carries on a thread which will guide him through a labyrinth of the most busy life. The orderly arrangement of his time is like a ray of light, which darts itself through all his affairs. But where no plan is laid, where the disposal of time is

surrendered merely to the chance of incidents, all things lie huddled together in one chaos, which admits neither of distribution nor review.

4. The first requisite for introducing order into the management of time, is to be impressed with a just sense of its value. Let us consider well how much depends upon it, and how fast it flies away. The bulk of men are in nothing more capricious and inconsistent than in their appreciation of time. When they think of it as the measure of their continuance on earth, they highly prize it, and with the greatest anxiety seek to lengthen it out.

5. But when they view it in separate parcels, they appear to hold it in contempt, and squander it with inconsiderate confusion. While they complain that life is short, they are often wishing its different periods at an end. Covetous of every other possession, of time only they are prodigal. They allow every idle man to be master of this property, and make every frivolous occupation welcome that can help them to consume it.

6. Manhood is disgraced by the consequences of neglected youth. Old age, oppressed by cares that belonged to a former period, labors under a burden not his own. At the close of life, the dying man beholds with anguish that his days are finishing, when his preparation for eternity is hardly commenced. Such are the effects of a disorderly waste of time, through not attending to its value. Everything in the life of such persons is misplaced. Nothing is performed aright, from not being performed in due season.

7. But he who is orderly in the distribution of his time, takes the proper method of escaping those manifold evils. He is justly said to redeem the time. By proper management he prolongs it. He lives much in a little space ; more in a few years than others do in many. He can live to God and his own soul, and at the same time attend to all the lawful interests of the present world. He looks back on the past and provides for the future.—*Hugh Blair*.

### Analysis.

**First Paragraph.**—In what case is *Time*, the first word ? Parse *ought*. Construe *committed to us by God*. Parse *de-*

*positaries*. What is meant by *to render an account at the last*? What part of speech is *at the last*? Analyze the sentence beginning with *That*. Construe *which he has allotted to us*. Parse *which*. Parse *Let*, in the last sentence. Parse *in the distribution of our time*. What space? Parse *occupy, that, which*.

**Second Paragraph.**—Analyze the sentence ending with *affairs*. Parse *Let*, in the first line; *what* in the second line, *which*, in the third line; *there*, in the fourth line. What kind of a phrase is *for every purpose under heaven*? What part of speech is the phrase? Parse *what*, in the next sentence. Parse *morrow*. Parse *which*, in the same sentence. Construe *from carrying us along smoothly*.

**Third Paragraph.**—Analyze the first sentence. Construe *which will guide him through the labyrinth of a busy life*. As a unit what part of speech is the clause? What two offices does *which* perform? Analyze the next sentence. Analyze the sentence beginning with *But*. Parse *But, huddled, is surrendered, to the chance of incidents*.

**Fourth Paragraph.**—Analyze the first sentence. Parse *is*. Construe *with a just sense of its value*. Parse *Let*, in the second line. Parse *consider*. Name the complements of *are*, in the third sentence. Analyze the sentence beginning with *When*. What kind of a conjunction is *When*?

**Fifth Paragraph.**—Analyze the first sentence. To what does *it* refer, in this sentence? Parse *While*, the first word in the second sentence. Use *while* as a verb. Construe *that life is short*. Parse *are wishing*. Construe *Covetous of every other possession*. Parse *Covetous*. Define *Covetous*. Use it in a sentence. Parse *are prodigal*. Define *prodigal*.



Use it in a sentence. What is meant by *every idle man to be master of this property*? What *property*? Construe *to consume it*.

**Sixth Paragraph.**—Why is manhood disgraced by indolence in youth? Is condition a growth or a gift? Analyze the second sentence. What part of speech is the phrase beginning with *oppressed*? What *cares*? Construe *not his own*. Parse *are finishing, is commenced, are effects*. Analyze the next two sentences. Parse *is misplaced*. Parse *aright*.

**Seventh Paragraph.**—Analyze the first sentence. Parse *who*, the third word. Define *manifold*. In what sense may one *prolong time*? Parse *much, in a little space*. Parse or construe *than others do in many*. Analyze the sentence beginning with *He can live*, etc. Parse *back*, in the last sentence. Parse *looks, provides*.

## V. Elegy in a Country Church-Yard.

**TO THE TEACHER:** Require the class to give the proximate analysis of the following selections by stating: (1) the kind of sentence; (2) the complete subject; (3) the complete predicate; (4) the meaning of the sentence in the pupil's own language.

1. The curfew tolls the knell of parting day,  
The lowing herd winds slowly o'er the lea,  
The ploughman homeward plods his weary way,  
And leaves the world to darkness and to me.
  
2. Now fades the glimmering landscape on the sight,  
And all the air a solemn stillness holds,  
Save where the beetle wheels his droning flight,  
And drowsy tinklings lull the distant folds ;



3. Save that from yonder ivy-mantled tower  
The moping owl does to the moon complain  
Of such as, wandering near her secret bower,  
Molest her ancient solitary reign.
4. Beneath those rugged elms, that yew-tree's shade,  
Where heaves the turf in many a mouldering heap,  
Each in his narrow cell forever laid,  
The rude forefathers of the hamlet sleep.
5. The breezy call of incense-breathing morn,  
The swallow twittering from the straw-built shed,  
The cock's shrill clarion, or the echoing horn,  
No more shall rouse them from their lowly bed.
6. For them no more the blazing hearth shall burn,  
Or busy housewife ply her evening care ;  
No children run to lisp their sire's return,  
Or climb his knees, the envied kiss to share.
7. Oft did the harvest to their sickle yield,  
Their furrow oft the stubborn glebe has broke :  
How jocund did they drive their team afield !  
How bowed the woods beneath their sturdy stroke !
8. Let not Ambition mock their useful toil,  
Their homely joys, and destiny obscure ;  
Nor Grandeur hear, with a disdainful smile,  
The short and simple annals of the poor.
9. The boast of heraldry, the pomp of power,  
And all that beauty, all that wealth, e'er gave,  
Await alike th' inevitable hour :  
The paths of glory lead but to the grave.
10. Nor you, ye proud, impute to these the fault,  
If Memory o'er their tomb no trophies raise,  
Where through the long-drawn aisle and fretted vault  
The pealing anthem swells the note of praise.

11. Can storied urn, or animated bust,  
    Back to its mansion call the fleeting breath?  
Can Honor's voice provoke the silent dust,  
    Or Flattery soothe the dull, cold ear of death?
12. Perhaps in this neglected spot is laid  
    Some heart once pregnant with celestial fire;  
Hands that the rod of empire might have swayed,  
    Or waked to ecstasy the living lyre:
13. But Knowledge to their eyes her ample page,  
    Rich with the spoils of time, did ne'er unroll;  
Chill Penury repressed their noble rage,  
    And froze the genial current of the soul.
14. Full many a gem, of purest ray serene,  
    The dark, unfathomed caves of ocean bear;  
Full many a flower is born to blush unseen,  
    And waste its sweetness on the desert air.
15. Some village Hampden, that with dauntless breast  
    The little tyrant of his fields withstood,—  
Some mute, inglorious Milton,—here may rest;  
    Some Cromwell, guiltless of his country's blood.
16. Th' applause of listening senates to command,  
    The threats of pain and ruin to despise,  
To scatter plenty o'er a smiling land,  
    And read their history in a nation's eyes,
17. Their lot forbade: nor circumscribed alone  
    Their growing virtues, but their crimes confined;  
Forbade to wade through slaughter to a throne,  
    And shut the gates of mercy on mankind;
18. The struggling pangs of conscious truth to hide,  
    To quench the blushes of ingenuous shame,  
Or heap the shrine of luxury and pride  
    With incense kindled at the Muse's flame.

19. Far from the maddening crowd's ignoble strife,  
    Their sober wishes never learned to stray ;  
Along the cool, sequestered vale of life  
    They kept the noiseless tenor of their way.
20. Yet e'en these bones from insult to protect,  
    Some frail memorial still erected nigh,  
With uncouth rhymes and shapeless sculpture decked,  
    Implores the passing tribute of a sigh.
21. Their name, their years, spelt by th' unlettered Muse,  
    The place of fame and elegy supply ;  
And many a holy text around she strews,  
    That teach the rustic moralist to die.
22. For who, to dumb forgetfulness a prey,  
    This pleasing, anxious being e'er resigned,  
Left the warm precincts of the cheerful day,  
    Nor cast one longing, lingering look behind ?
23. On some fond breast the parting soul relies,  
    Some pious drops the closing eye requires ;  
E'en from the tomb the voice of nature cries,  
    E'en in our ashes live their wonted fires.
24. For thee, who, mindful of th' unhonored dead,  
    Dost in these lines their artless tale relate,  
If 'chance, by lonely contemplation led,  
    Some kindred spirit shall inquire thy fate,—
25. Haply some hoary-headed swain may say,  
    “ Oft have we seen him at the peep of dawn,  
Brushing with hasty steps the dews away,  
    To meet the sun upon the upland lawn.
26. “ There, at the foot of yonder nodding beech,  
    That wreathes its old fantastic roots so high,  
His listless length at noontide would he stretch,  
    And pore upon the brook that babbles by.

27. "Hard by yon wood, now smiling as in scorn,  
Muttering his wayward fancies, would he rove,  
Now drooping, woful-wan, like one forlorn,  
Or crazed with care, or crossed in hopeless love.
28. "One morn I missed him on the customed hill,  
Along the heath, and near his favorite tree :  
Another came,—nor yet beside the rill,  
Nor up the lawn, nor at the wood, was he :
29. "The next, with dirges due, in sad array,  
Slow through the churchway path we saw him borne ;  
Approach and read (for thou canst read) the lay  
Graved on the stone beneath yon aged thorn."

## THE EPITAPH.

HERE RESTS HIS HEAD UPON THE LAP OF EARTH,  
A YOUTH TO FORTUNE AND TO FAME UNKNOWN :  
FAIR SCIENCE FROWNED NOT ON HIS HUMBLE BIRTH,  
AND MELANCHOLY MARKED HIM FOR HER OWN.

LARGE WAS HIS BOUNTY, AND HIS SOUL SINCERE,  
HEAVEN DID A RECOMPENSE AS LARGELY SEND :  
HE GAVE TO MISERY—ALL HE HAD—A TEAR,  
HE GAINED FROM HEAVEN ('T WAS ALL HE WISHED) A FRIEND.

NO FURTHER SEEK HIS MERITS TO DISCLOSE,  
OR DRAW HIS FRAILTIES FROM THEIR DREAD ABODE,  
(THERE THEY ALIKE IN TREMBLING HOPE REPOSE,)  
THE BOSOM OF HIS FATHER AND HIS GOD.

—*Thomas Gray.*

## VI. Memory and Hope.

## PART FIRST.

1. Hope is the leading-string of youth ; memory the staff of age. Yet, for a long time, they were at variance, and scarcely ever associated together. Memory was almost always grave, nay, sad and mel-

ancholy. She delighted in silence and repose, amid rocks and waterfalls ; and whenever she raised her eyes from the ground, it was only to look back over her shoulder.

2. Hope was a smiling, dancing, rosy boy, with sparkling eyes, and it was impossible to look upon him without being inspired by his gay and sprightly buoyancy. Wherever he went, he diffused gladness and joy around him ; the eyes of the young sparkled brighter than ever at his approach ; old age, as it cast its dim glances at the blue vault of heaven, seemed inspired with new vigor ; the flowers looked more gay, the grass more green, the birds sung more cheerily, and all nature seemed to sympathize in his gladness. Memory was of mortal birth, but Hope partook of immortality.

3. One day they chanced to meet, and Memory reproached Hope with being a deceiver. She charged him with deluding mankind with visionary, impracticable schemes, and exciting expectations that led only to disappointment and regret ; with being the *ignis fatuus* of youth, and the scourge of old age.

4. But Hope cast back upon her the charge of deceit, and maintained that the pictures of the past were as much exaggerated by Memory as were the anticipations of Hope. He declared that she looked at objects at a great distance in the past, he in the future, and that this distance magnified everything. "Let us make the circuit of the world," said he, "and try the experiment." Memory reluctantly consented, and they went their way together.

5. The first person they met was a schoolboy, lounging lazily along, and stopping every moment to gaze around, as if unwilling to proceed on his way. By and by he sat down and burst into tears. "Whither so *fast*, my good lad?" asked Hope, jeeringly.

6. "I am going to school," replied the lad, "to study, when I would rather, a thousand times, be at play ; and sit on a bench with a book in my hand, while I long to be sporting in the fields. But never mind, I shall be a man soon, and then I shall be as free as the air." Saying this, he skipped away merrily, in the hope of soon being a man. "It is thus you play upon the inexperience of youth," said Memory, reproachfully.

7. Passing onward, they met a beautiful girl, pacing slowly and

with a melancholy air, behind a party of gay young men and maidens, who walked arm in arm with each other, and were flirting and exchanging all those little harmless courtesies which nature prompts on such occasions. They were all gayly dressed in silks and ribbons; but the little girl had on a simple frock, a homely apron, and clumsy, thick-soled shoes.

8. "Why do you not join yonder group," asked Hope, "and partake of their gayety, my pretty little girl?" "Alas!" replied she, "they take no notice of me. They call me a child. But I shall soon be a woman, and then I shall be so happy!" Inspired by this hope, she quickened her pace, and soon was seen dancing along merrily with the rest.

9. In this manner they wended their way, from nation to nation, and clime to clime, until they had made the circuit of the universe. Wherever they came, they found the human race, who at this time were all young (it being not many years since the first creation of mankind), repining at the present, and looking forward to a riper age for happiness. All anticipated some future good, and Memory had scarce anything to do but cast looks of reproach at her young companion.

10. "Let us return home," said she, "to that delightful spot where I first drew my breath. I long to repose among its beautiful bowers; to listen to the brooks that murmured a thousand times more musically; to the birds that sung a thousand times more sweetly; and to the echoes that were softer than any I have since heard. Ah! there is nothing on earth so enchanting as the scenes of my early youth!"

#### PART SECOND.

1. Hope indulged himself in a sly, significant smile, and they proceeded on their return home. As they journeyed but slowly, many years elapsed ere they approached the spot from which they had departed. It so happened, one day, that they met an old man, bending under the weight of years, and walking with trembling steps, leaning on his staff.

2. Memory at once recognized him as the youth they had seen going to school, on their first onset in the tour of the world. As they came



nearer, the old man reclined on his staff, and, looking at Hope, who, being immortal, was still a blithe, young boy, sighed, as if his heart was breaking. "What aileth thee, old man?" asked the youth.

3. "What aileth me?" he replied, in a feeble, faltering voice. "What should ail me, but old age? I have outlived my health and strength; I have survived all that was near and dear; I have seen all that I loved, or that loved me, struck down to the earth like dead leaves in autumn; and now I stand like an old tree, withering, alone in the world, without roots, without branches, and without verdure. I have only just enough of sensation to know that I am miserable; and the recollection of the happiness of my youthful days, when, careless, and full of blissful anticipations, I was a laughing, merry boy, only adds to the miseries I now endure."

4. "Behold," said Memory, "the consequence of thy deceptions," and she looked reproachfully at her companion. "Behold!" replied Hope, "the deception practised by thyself. Thou persuadest him that he was happy in his youth. Dost thou remember the boy we met when we first set out together, who was weeping on his way to school, and sighed to be a man?" Memory cast down her eyes and was silent.

5. A little way onward, they came to a miserable cottage, at the door of which was an aged woman, meanly clad, and shaking with palsy. She sat all alone, her head resting on her bosom, and, as the pair approached, vainly tried to raise it up to look at them. "Good morrow, old lady, and all happiness to you," cried Hope, gayly; and the old woman thought it was a long time since she had heard such a cheering salutation.

6. "Happiness!" said she, in a voice that quivered with weakness and infirmity. "Happiness! I have not known it since I was a little girl, without care or sorrow. Oh, I remember those delightful days, when I thought of nothing but the present moment, nor cared for the future or the past. When I laughed, and played, and sung, from morning till night, and envied no one, and wished to be no other than I was. But those happy times are passed, never to return. Oh, could I but once more return to the days of my childhood!"

7. The old woman sunk back on her seat, and the tears flowed

from her hollow eyes. Memory again reproached her companion, but he only asked her if she recollected the little girl they had met a long time ago, who was so miserable because she was so young? Memory knew it well enough, and said not another word.

8. They now approached their home, and Memory was on tiptoe, with the thought of once more enjoying the unequalled beauties of those scenes from which she had been so long separated. But somehow or other, it seemed that they were sadly changed. Neither the grass was so green, the flowers so sweet and lovely, nor did the brooks murmur, the echoes answer, nor the birds sing half so enchantingly, as she remembered them in time past.

9. "Alas!" she exclaimed, "how changed is everything! I alone am the same." "Everything is the same, and thou alone art changed," answered Hope. "Thou hast deceived thyself in the past, just as much as I deceive others in the future."

10. "What are you disputing about?" asked an old man, whom they had not observed before, though he was standing close by them. "I have lived almost fourscore and ten years, and my experience may, perhaps, enable me to decide between you." They told him the occasion of their disagreement, and related the history of their journey round the earth.

11. The old man smiled, and, for a few moments, sat buried in thought. He then said to them, "I, too, have lived to see all the hopes of my youth turn into shadows, clouds, and darkness, and vanish into nothing. I, too, have survived my fortune, my friends, my children; the hilarity of youth, and the blessing of health." "And dost thou not despair?" said Memory. "No; I have still one hope left me." "And what is that?" "The hope of heaven!"

12. Memory turned towards Hope, threw herself into his arms, which opened to receive her, and, bursting into tears, exclaimed, "Forgive me, I have done thee injustice. Let us never again separate from each other." "With all my heart," said Hope, and they continued forever after to travel together, hand in hand, through the world.—*James Kirk Paulding.*







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